



OUR SIXTH YEAR!

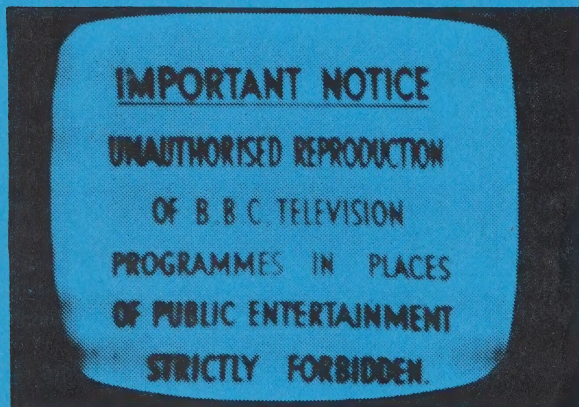
405 ALIVE

The magazine with absolutely nothing new in it!

RECALLING THE GOLDEN ERA OF BLACK & WHITE
TELEVISION

Issue 25, First Quarter 1995

Editor: Andrew Emmerson G8PTH



One of the earliest captions ever shown on BBC television!

This message was radiated during the special Radiolympia programmes of 1936, and the off-screen photograph was taken by one of the team attending from Pye Ltd. Photo from the Pye company archives, now in the Museum of Film, Photography and Television, Bradford. Our thanks to John Trenouth for making this print available.

QUOTES OF THE MONTH

We were brought up in a television culture where 'repeat' was a dirty word but that's no longer the case, and people are willing to pay to see programmes they missed last night.

Joyce Taylor, head of United Artists Programming (which includes Bravo and The Discovery Channel).

Television companies are not in the business of delivering television programmes to their audiences, they're in the business of delivering audiences to their advertisers. This is why the BBC has such a schizophrenic time – it's actually in a different business from all its competitors.

Douglas Adams, science fiction writer.

My hearing ceased to be better than my hi-fi several years ago.

Bill Poel, computer journalist, consultant and entrepreneur.

Makes me think of the Haymarket hi-fi title that, when it was re-launched, acquired some unauthorised additions to the flannel panel. For example, in the small print that said "the magazine cannot answer enquiries about specific hi-fi systems" some wag added "Besides, they all sound the same."

This was meant as a joke but got into the published issue. Scuttlebutt has it that it remained there for several issues.

Steve Mansfield, computer journalist.

LATE AGAIN!

It's almost as if we're making a virtue out of appearing late but this is most definitely not the case. The truth is far more simple: this magazine is produced in the spare time of just one individual who leads an extremely hectic life (and that's not from choice either). Ninety-nine per cent of the production work of this magazine can not be delegated so it has to be done in a few odd moments. Raising subscriptions will not help; subscription money is used to cover the cost of printing, paper, postage and direct expenses. Until some millionaire sponsors the magazine and pays the editor a salary for the 100-plus hours that go into the production of each issue, that's the way it will remain. Readers are guaranteed four issues for their subscription.

An anecdote may help.

"You're late!" said the irate lady to the conductor as she boarded the bus.

"You're wrong!" replied the conductor. "This is the next flipping bus running ten flipping minutes early. Now what do you make of that?!"

Which goes to show that things are not always what they seem and when your bus does eventually turn up, it's best to get on quietly and count your blessings that it wasn't cancelled altogether.

Now, back to the magazine.



FROM THE EDITOR ...

Welcome to a New Year, with new opportunities, new research to be done, new old programmes to be rediscovered and so on and so on. Another year, too, in which to strive harder to make sure this magazine appears on time!

So far, however, it has not worked out that way and I really owe an apology to readers for the late arrival of the last two copies of 1994. Let me say it's not the way I like it to be but once again I must stress that *405 Alive* is not a commercial magazine. I hate making excuses and I think many of you understand that finding 100 man-hours four times a year for a not-for-profit enterprise during one of the toughest times most of us can remember is a struggle. There were also some unfortunate personal (family) circumstances which made it impossible to get the last two magazines out sooner.

What I must stress (and I am sure most subscribers do understand) is that *405 Alive* is produced by one person working single-handedly in spare time and at a price which only just covers production costs. It is, in effect, a classic not-for-profit undertaking. The very fact that there is no other magazine like it indicates that no-one else would take it on!

That does mean that its appearance will inevitably be somewhat erratic, but you have my personal guarantee that all of you will receive the copies you have paid for eventually. The magazine has survived five years and no-one has missed an issue yet. But I cannot underestimate the workload involved. Producing the text takes about 100 hours an issue (100 hours is getting on for three working weeks!) and that's four times a year. If I was retired or rolling in money that would be no problem but I'm not and in

fact I have a remarkably modest income. Collecting the magazines takes half a day, labelling and stuffing envelopes takes a whole day and taking them to the post office is another hour or so. If I had plenty of spare time, this would be no problem but currently I'm working an average of 12 hours a day to earn a living, so the only time to collect/bag/post the magazine is at weekends.

One solution is to call it a day and admit I just don't have the time to produce the magazine. That would certainly solve most problems and yield a bonus for me of some valuable spare time. On the other hand I would personally hate to disappoint the loyal readers who have supported the magazine with their subscriptions and some fascinating articles. I believe passionately that history – in all its forms – deserves to be recorded.

Another solution is to get help with the mailing (at a charge of course) and this is what I have now arranged. To pay for this I have had put up the subscription by £1 although those who paid their subscription for 1995 in advance will not be asked for more – naturally. I shall explore the finances in greater depth next year, in the light of any postal increases. In the meantime, thanks again to all of you for your support and interest.

Let's change the subject now with another word of thanks, this time to those of you who have renewed your subscriptions, to those of you who sent Christmas cards and to Frank Mitchell who sent one to all 405 Alivers. Nice thought.

Another thought (thanks to Michael Coxon for mentioning it in a letter), it is now ten years since the last 405-line transmissions were transmitted here. This led to some interesting thoughts and two lines of thought in particular; are these transmissions lost for ever and will future line standards last as long as 405 lines did?

Let's take these in order. Writing in an American hobby electronics magazine last summer, columnist Don Lancaster mused that signals from the time when television really took off in America (he dates this as 1949) have now swept over the better part of a thousand galaxies. The signals have inflated to a spherical area now 45 light years in radius, and yet they are still at signal levels that we could easily detect here on Earth today. His line of thought is that if there is intelligent life in outer space – and according to him there are a thousand galaxies which might contain these beings – they may still be able to enjoy the programmes of the past. Whether they could establish antennas sufficiently directional to separate different transmissions on the same frequency I'm not sure. It's a fascinating prospect, though, and I'd love to have a professional radio astronomer give it a moment's consideration. Just imagine, we could send out a space ship equipped with video tape recorders and snatch back all though classic lost programmes – starting with *Quatermass I* and *A for Andromeda*, of course.

The 405-line television system entered active service in 1936 and ceased in 1985; shame that it did not quite reach its 50th anniversary. But what of 525 lines and 625 lines? America's 525-line system was a product of the (first) National Television Standards Committee (yes, there was NTSC long before colour!) and was published in March 1941; it has certainly passed its 50th birthday.

Our familiar 625-line system is not that much older, either. The fundamental details were set out by two Germans, Möller and Urtel, in 1946 so its 50th birthday is not too far off either.

With the rapid transition to digital systems, it is far less likely that any standard will enjoy such a protracted lifetime. Will PAL-Plus reach ten years, let alone twenty? Will there ever be a single world TV standard? Will we ever be able to relegate the standards converters to a museum?

Yes and no. Many industry cynics will tell you there already is a single universal standard, called film – it is compatible with every known television system. For many reasons, both technical and economic, a single electronic television *broadcast* standard is less likely, even if a universal digital *recording* standard is agreed. But really, I'd prefer to answer that question in 50 years' time (or leave it to someone else!). [Thanks to David Boynes for setting this train of thought in motion.]

As you can probably guess, I get some pretty odd phone calls from time to time, and some of them are from people who have very little connection with our hobby or at least have no particular dedication to what we are trying to do in our group. So I get these lunatics asking me to give them a value over the phone for a television set I have never seen (and cannot see – I don't have a videophone) and it takes some patience to explain that (a) value depends on condition and (b) what a thing is worth is not necessarily the same as the price at which they might sell their set. Sometimes people tell me all about their fabulous pre-war TV receiver with a big knob on the front marked 1 to 12, and no amount of convincing will dissuade them from the fact that Aunt Maud definitely bought the set before the war. I let them get on with it and find out the hard way.

Then there are the smart arses who ask about a cheap way of making a 405-line TV work with today's programmes. When I tell them there isn't a cheap way, they respond with "So what you're saying is you *don't know* the cheap way; never mind, I'll find someone who does". This usually ensures a rapid termination of the conversation and my thinking that I hope someone else does manage to relieve them of their money.

What really annoys me is when people cannot bring themselves to tell me the truth or at least the full story. In one week recently I had *three* unknown people ring me up about pre-war Pye 5-inch vision-only receivers. The first guy tried to ingratiate himself with me, telling me he

had been dealing in radios more or less since I was in short trousers (that was the implications, anyway) and could I do him a favour? He had come by this lovely little Pye set but unfortunately it was missing its picture tube. Surely I must know where he could find one?

For someone who allegedly knew the business so well, I was surprised he was bothering to consult me but sadly, I couldn't help him. Not that it worried me because he didn't claim any special interest in television and didn't want to join our group. Blow me down if three hours later if someone else didn't ring me up with exactly the same tale. He didn't give me his name but he swore blind he had no connection with anyone else who might be looking for a 5-inch tube. Strange. Then two days later a BVWS member in Luton rang up wanting – you've guessed it – a 5-inch CRT for a lovely little Pye set, a vision-only one, you know. Well as a matter of fact, I do know! In fact, it looks as if it's the same set, changing hands each time the new owner realises he has a better chance of winning the National Lottery than finding a 5-inch tube through *405 Alive*. If any 405 Aliver has such a tube spare, he is hardly likely to want to part with it. Such tubes, if they exist, are in the lofts of TV/radio shops which have been going for the last 50 years or in the hands of non-collectors who have hung onto them for curiosity value only.

So to each of these callers I suggested they placed an ad in *Television, Loot and Exchange and Mart* or contact a dealer who trades in CRTs, such as Dennis Yates in Nottingham. I suspect that at least two if these people were intending to make a quick buck and at least one of them did, because the third caller said he had paid £600 for the set. Not only was it missing its CRT, the back wasn't with it either. Oh well, some people obviously place a higher value on basket-case sets than I do!

Lastly, the Post Office managed to tear the address label off one packet last time, although they did have the grace to return it here; actually, I guess one problem in a mailing of 320 items is not bad. But it does mean that one unlucky subscriber never received issue 23 and 24. If you received this magazine but missed out on 23 and 24 please drop me a line.

And a final final... Many thanks for your amusing comments attached to renewal cheques. I particularly liked "Nine per cent of the cost of my annual Sky Channel subscription and considerably better value"!

Andrew Emmerson

LETTERS, WE GET LETTERS

From Mark Squance, Plymouth:

I have an Ekco TMB 272 portable which I hope to have up and running soon. It's currently undergoing a complete strip and rebuild. I am videotaping each stage of this operation; it should make an interesting video of how it was done, before and after. Hopefully it will work a little better

of how it was done, before and after. Hopefully it will work a little better when all the leaky capacitors are renewed. Can you suggest a source of supply for EHT reservoir capacitors and general replacement odds and sods?

The idea of videotaping your efforts with the TMB 272 sounds like a great idea. I hope you will offer copies of this; I'm sure other people would find it interesting.

As for high-voltage rated capacitors, these can still be found in the catalogues of professional electronics suppliers (RS and Farnell, for instance), whilst there are also a number of dealers and individuals who sell what we call NOS (new old stock) components. For electrolytic and coupling/decoupling capacitors it is safer to use new components but for things like resistors and presets, old stock is entirely acceptable and looks more in keeping.

For NOS components it's worth trying the following people (SAE with enquiries of course)

CHEVET BOOKS, 157 Dickson Road, Blackpool, Lancs., FY1 2EU (01253-751858). Advertises some valves and capacitors.

KENZEN, Unit 9, 16-20 George Street, Balsall Heath, Birmingham, B12 9RG. (0121-446 4346; fax 0121-446 4245). Good for NOS valves and other valve-era components.

SOUND SYSTEMS, 111 Felixstowe Road, Ipswich, Suffolk, IP3 8EA. Particularly strong on valve-era components.

Philip TAYLOR, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. Good for newly manufactured high voltage electrolytics.

In addition I'm told personal callers to the Vintage Wireless Museum can sometimes find what they are looking for there but you obviously take pot luck; the museum does not have the time or resources to answer telephone enquiries or handle mail order requests. A donation is expected if you find what you are looking for!

VINTAGE WIRELESS MUSEUM (London), 23 Rosendale Road, West Dulwich, London, SE21 8DS (0181-670 3667). Gerald Wells, curator. Delightful museum, often featured on television. Visitors are made very welcome but as the museum is not always open they must telephone first for an appointment.

From Stephen Niechial, 14 Aldersmead Road, Beckenham, Kent, BR3 1NA:

Wanted: frame output transformer for Bush TV12 or TV22. Or failing that any suggestions who might rewind one?

I have placed this small ad in the letters column mainly to draw attention to the fact that if I get asked this question once, I get asked several times a month! Nobody, but nobody, has a secret store of line and frame output transformers as far as I know but there sure as heck is a demand for them. Anybody who has the skill could make a tidy penny from a rewinding service! Does anyone wish to step forward... or recommend someone else who can handle this work? Please write in and let us all know! [Editor].

From Malcolm Burrell, Romford:

During a brief glance into a second-hand shop at Southend, amongst the usual collection of mono portables I located a little Sony TV9-90UB, which I knocked down to £12. It's got a rather low tube and needs a bit of an overhaul but a good basis for viewing 405-line tapes if I ever acquire any. Just reinforces the philosophy of finding something of interest when least expected! It might form the basis of a future 405 article once I find the time (!).

The TV9-90 is an excellent set; it still looks smart today and tends to be a reliable worker apart from noisy volume controls and a tendency for the CRT to go soft. As you say Malcolm, it is still easy to find at boot sales and in second-hand shops, with prices ranging between £5 and £25, depending on condition and completeness. Often missing is the 'External Antenna Connector' and the clip-on dust cover which goes over the screen. The TV9-90 is also the ideal television for watching 405-line tapes on a modern VCR; by pressing in both buttons (VHF and UHF) you engage the 405-line timebase and the UHF tuner. Just put a 405 tape in the VCR and tune the Sony TV to channel 36! [Editor].

From Frank Mitchell, Edinburgh:

I should have written sooner to tell you about Tony Currie's superb presentation to the Royal Television Society last November. The theme was things you never thought you'd see again, and he opened with a selection of logos and test cards, following on with details from programme magazines of the openings of each ITV company.

He seems to have every edition of *TV Times*, *TV Guide*, etc. (except for the opening night of Central. In some cases he had parts of the opening programme. There was then a celebration of ITV idents and even some snippets of programmes, *Oh Boy!* *TW3* etc. and photographs of the 'One O'Clock Gang', 'Scotspor' etc. And there was an announcer sequence where a young Mr. Currie was accosted by Dame Edna.

The venue was STV's conference room which is equipped with a large screen and a pair of conventional monitors. The standard of display on the large screen was dodgy where black and white material was sometimes in

green, but the monitors were OK and showed the excellent quality of the video.

All in all, a wonderful evening unfortunately only attended by about twenty souls, all of whom enjoyed themselves thoroughly. Jamie McIvor and myself were the only 'outsiders' who seemed to be present. Tony gave thanks to Mr. Andy Emmerson for some of the material and also put in a couple of commercials for both '405 Alive' and the 'Test Card Circle'. Well worth a couple of gallons of petrol, and I hope Tony is able to present this again.

Now to something different! I was reading my issues of *405 Alive* again, and noticed in issue 10, page 48, a picture of the BBC tuning signal of the early fifties which clearly shows the 'BBC Television Service' tuning signal with clock being transmitted live and not on film. I seem to remember the tuning signal with clock was on film. Maybe you could mention this in the magazine again to see if anyone can clarify when it was on film and when it was live. *Any ideas please?*

From Bryan Webb, Four Marks:

Is the BBC aiming in 1996 for only one major television-related anniversary – e.g. the 2.11.36 broadcast from A.P. – or do any others spring to mind?

As far as I know, nothing has been announced yet but no doubt The Fools on the Hill will get another airing. One of the problems facing the BBC (and everybody else) is that so little material remains from before the war; odd newsreel footage and two made-for-television films but no real programmes. Not a single pre-war programme survives, which makes it rather difficult to celebrate the event visually. There are plenty of images in the two films Television Comes To London and the 1937 Demonstration Film but this cannot disguise the lack of programme material.

A private film archive in London has a number of films of 'end of the pier' comedy acts which are said to be very close in spirit to some of the entertainment seen on television before the war, but whether anyone will feel it worthwhile to re-create complete programmes I don't know. At the moment I am engaged on a trawl of film and TV archives in Europe, hoping to find some lost fragments of British (or foreign) television from that period, so keep your fingers crossed that something else will turn up.

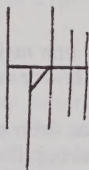
One film sequence of vital importance was made by the RCA laboratories at Riverhead, New York in 1937 when they succeeded in picking up television from Britain, a feat well documented in the technical press at the time. If it has survived, it will be the only record of live BBC programming from before the war (because nobody had worked out a method of film recording then). The problem is where to start looking for this piece of film: is it with RCA or in a TV network's archive? Someone, somewhere must know but extensive searches in the USA have failed to find it!

Another 'missing, believed lost' film is an amateur movie recording taken off the television screen during the 1937 coronation. This was taken by a publicity manager of Marconi's Wireless Telegraphy Ltd, and after the war he lent his 16mm film to the BBC. This was recorded in the press at the time but guess what? The BBC now have no trace of this historic piece of film, although to be fair, its true value is pretty slender.

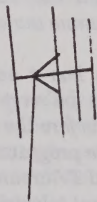
There must be other people researching television for publication in 1996, indeed we can expect a wealth of new books and monographs. Our own contributor Denis Gifford is compiling a complete catalogue of television programmes down to 1939 and is looking for a publisher. Let's look forward to a plethora of new publications in 1996 (and let's hope they are all accurate)!
[Editor]

From Keith Rann, Loughton, Essex:

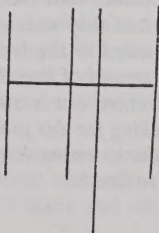
I remember certain Band I aerials from when on holiday in the sixties. In North Devon, I saw a four element array like this:



As you can see there is a piece under the bar holding it up and this aerial was straight. However, in Cornwall, it was different, tilted at 45 degrees as shown; note the difference in the centre:



I have at present got a picture cut from a calendar of a place in Wiltshire, the Band I aerial on it looked like this:



I wonder how old this picture is – there's not a Band III aerial in sight! It looks like three and a half elements rather than four.

From Doug Bunt:

I would like to tell you about a Rank EVR Teleplayer which I have; this works on VHF and UHF. This player has been in a friend's loft since he left Ranks in 1970. It was still sealed in its packing and had never been used.

We unpacked it and plugged it in, even got the film to lace up, but... there is no brightness on the CRT. EHT is OK. If anyone has technical information on this type of player I would be pleased to find out as I have more than 20 period programmes and some could be rare.

The EVR was a remarkable video player which used film having separate luminance and chrominance panels side by side on each frame. It was intended for use in schools, colleges, oil rigs and similar situations. Never a commercial success, it was soon displaced by the video recorder, but quite a few of these players came on the market around 1980. I had one and the book of words to go with it.... but that was 15 years ago! Someone out there must still have a book and if so, perhaps they would lend it to Doug (or supply a photocopy of the diagram). Expenses will be refunded and you might be rewarded with a VHS recording of some of Doug's programmes ('Benny Hill', 'Callan', 'This Week', 'Public Eye', 'The Saint' etc..) It must be frustrating having everything to hand, yet being unable to make it work! Offers of help to the magazine please and we'll pass them on to Doug.

From Robin Howells, Stourport:

Display Electronics Ltd of Uxbridge has changed its number to 01895-255800 and is in fact no longer using the name Display Electronics (probably because there is another firm in Croydon using the same name – Editor). In any case, they told me they are not going to rebuild any more pre-war CRTs because it is so labour-intensive, very time-consuming and very costly.

This is frustrating because I have a little Emiscope 3/2 pre-war tube which has an open-circuit filament.

The end of another era! I gather this firm employed the services of an 80-year old gentleman who came in on occasions to perform this tricky work. His skill may well have been unique because cutting and re-sealing the Pyrex glass used on pre-war tubes is an extremely skilled task [Editor].

From David Boynes, Winlaton:

I've received some good news from Display Electronics. Some time ago I sent two Emiscope 7-inch picture tubes to them for rebuilding. One tube I am informed is a total success; the other, however, has got glass conductivity problems. Sadly the gentleman who has the expertise has taken ill and for that reason the company can not undertake any vintage picture tube rebuilding projects in the future. Mr. Smith said that

undertaking this kind of project is quite uneconomic. As soon as I receive the tubes I will install the good one into the Marconi 707 and I will report back up my findings.

I've been restoring a Marconi 702 set and for all intents and purposes the Marconi is up and running. There is a good stable picture which must be viewed with the room's lights out. To date I've never seen a really bright picture on any of the EMI 12-inch mirror-lid sets, although the 9-inch sets appear a little better.

One component part which gave cause for concern was the line output transformer. A genuine part could not be found so a substitute had to be made using parts from switch mode transformer kits. After a great deal of experimentation I found 600 turns for the primary whilst for the secondary 105 turns gave the best results, a compromise between optimum width and horizontal linearity. A useful 30 per cent over-scan is available.

The biggest problems were with the cabinet, it was in an appalling state, now all has been sorted out and the set looks quite good.

From Steve James, West Bridgford:

After reading the fascinating television camera-related articles in the latest *405 Alives* and subsequently dipping in to some late sixties clips on the aforementioned 'Sounds Of The Sixties', I wonder, if anyone can relate which models of camera were around at the end of the true black & white era in 1969. Taking the much re-run Jimi Hendrix/Happening For Lulu clip (from '69) as an example, the cameras glimpsed here appear to be rather dated, boxy models – Marconi Mk IIIs perhaps? Whatever they were, the results were stunning! Meanwhile during performances by Joe Cocker and The Nice on 'How It Is' in 1968, altogether more modern cameras appear to be in use – these seem to have fairly compact, plain cabinets with (presumably) a single zoom lens in a square hood. Bright picture highlights still have black halo effects around them, so one would imagine these still to be I.O. tubed. Finally, Fleetwood Mac appeared on 'Monster Music Mash' in 1969. This clip was run as b&w VT and although no cameras creep into shot, they are obviously from a newer generation, as studio lights have no tell-tale I.O. black halos, only a slight effect more reminiscent of a vidicon tube. Surely the BBC hadn't invested in new monochrome technology with colour television well into its infancy? I wonder if anyone is able to comment on these observations.

Another oddity this brings to mind is a clip I saw featuring the last BBC1 black & white globe (the one suspended in thin air, with a white band beneath, proclaiming 'BBC1'). After the BBC chimes, we cut to 'The David Jacobs Wednesday Show', and there is a cut-away shot of David ready to address the waiting millions through... an EMI 2001 colour camera!! So did the Beeb use these new colour cameras for productions taped in black & white in the months preceding November 1969 and the introduction of BBC1 colour?

I wonder if Dicky Howett saw the 1969 film 'Crossplot' with Roger Moore, shown on BBC1 in March. It was thinly disguised nonsense, but of passing interest as part of the plot involved a television outside broadcast in which a visiting dignitary was to be assassinated by a villain

masquerading as a television cameraman. (The part was played by Francis Matthews a.k.a. the voice of Captain Scarlet). At a meeting of criminal masterminds we saw a Pye Mk III whizz its motorised turret a couple of times, before the side was hinged down, the camera tube removed and an adapted gun inserted! Pointing the camera at a target on the wall, Francis Matthews (complete the headphones), pressed a button and BANG! the camera shot its target... Ingenious isn't it? Perhaps someone could make an updated version to fit to one of the LWT studio cameras used during Jeremy Beadle's link on 'You've Been Framed'. It brings a whole new meaning to 'shooting stars'.

One last query. In early 1967, pop group The Move had their own series on Granada called 'The Rave'. Does anyone remember it and do Granada still have any editions in their archive?

Please find enclosed my subscription in used Hunts capacitors.

From Barrie Portas, Waltham:

I have decided not to renew **405 Alive**; nothing wrong with it. I have over the years become involved with many hobbies and due to time a I have got to cut quite a few out. I have enjoyed reading the mag over the years. P.S. There is a Ferranti television 'tuning signal' advertising clock hung in a cycle shop in Horncastle, Lincs.; may be for sale, I don't know.

FEEDBACK ON ISSUES 23/24

From John P. Hamilton, London:

Many thanks for, and congratulations on, two super editions of the newsletter. How you do it, I know not.

I have an apology to make for an error in memory re *Pinpoint*. Michael Coxon, I am sure, is right in crediting the programme to Warwick Ashton. I said it was Brendan Stafford and I was obviously confusing my Warwickshires with my Staffordshires. Maybe Brendan was the cameraman for the series.

I was delighted to see – again from Michael Coxon – *No Second House*, the reminiscent piece by the late Lloyd Williams about the opening night of ITV. Strangely enough, I had just dug out my copy of that article during my researches for the 40th Anniversary which we celebrate this year. I am in the throes of organising a party to celebrate the occasion. It will be held at the Langham Hilton on the evening of Thursday 21st September and we hope that many of the surviving pioneers from 1955 will be with us. Sadly, very nearly all of those mentioned by Lloyd in that piece in 1965 are no longer with us. The mention of the A-R station clock named after Leslie Mitchell spurs me to send the enclosed photo of it which you may care to reproduce in a future edition. I would like it back, please, when you have finished with it as it is one of my treasures. Finally, would you like a piece about Cool for Cats, well-known pioneer pop-record programme originated by A-R in 1956, which ran until I finished it off as director in 1961. It would be an enlargement of a piece in reply to a query raised in *Journal into Melody*, the Robert Farnon Society newsletter?

Would we? Do shops take Switch cards? Do children like ice cream and jelly?!!!!? Do bears.....?

From Dave Hazell, Highworth:

I read the two recently received issues with interest and would add some more information to the piece on E.K. Cole Ltd's other activities.

I recall seeing in the past injection moulded plastics items such as stools (seats!) at school and babies' potties (in a local shop window), bearing the *EKCO* name. About five years ago, whilst looking out from my desk in the first floor podium of Western Tower, I noticed a delivery lorry outside Reading station. It had the name 'Alcan-Ekco Ltd' on the side! I recall that it was delivering to the 'Travellers Fare' buffet. The firm's address was Chesham, Bucks. (Tel 0494-75221). I wrote this down at the time in my little note book – I knew it would come in useful one day! Doubtless you have heard of the Alcan company.

Ekco also had involvement in industrial electronics, since I have an 'Ekco Electronics Ltd' technical manual for a radar speed meter, used for detecting speeding train drivers! It is dated February 1964 and on the inside front page it states that Ekco Avionics (Southend-on-Sea) is a division of Pye Telecommunications. Obviously, the front cover preceded the Pye Ekco merger.

I also recall that Ekco took over the firm L.G. Hawkins Ltd (located at Hastings, I believe). They made small electrical appliances and became Ekco-Hawkins Ltd. This firm eventually became the Philips Small Appliances division, who still make the famous Ekco (now Philips) 'Hostess' heated trolleys.

I have a vague memory of seeing in an old Marconi Instruments catalogue, a reference to Ekco Instruments. I believe the former either took over the latter or had some joint arrangement.

I would be interested to learn of the fate of the old Ekco site at Southend. What I do know is that Ekco established a factory at Malmesbury (Wilts) during WW2 (to avoid the German bombers, I assume) and after the war they may have made TVs there. Some time after the merger with Pye, this site became a telecomms activity – Pye TMC Ltd (in the late 60s and 70s) until Philips formed a joint telecomms venture with AT&T in the 80s, who then bought out the Philips interest and still occupy this site today!

When Pye and Ekco merged, the holding company was called British Electronic Industries. This, I believe, resurfaced in the late seventies/early eighties, when Philips floated off many of Pye's smaller subsidiaries such as: Belling & Lee, Hinchley, Labgear, Pye Electro Devices (PED), etc.. The holding company was named Cambridge Electronic Industries Ltd, which I am sure is related to the British Electronic Industries name of the Pye-Ekco merger period. I haven't heard of CEI of late – perhaps it too has been gobbled up subsequently? I do have an annual report for CEI which lists the subsidiary companies. Philips were obviously only really interested in the major parts of Pye: Pye TVT, Pye Unicam (scientific equipment), Pye Telecom and Pye Ltd (Consumer Electronics) –

the latter being transferred into Philips control and ownership much earlier than the others.

I too greatly mourn the passing of Pye as a company but take some comfort in my collection of Pye TVs and radios, publicity material and service manuals – as well as some Pye CCTV gear used in the late 60s/early 70s to control railway level crossings remotely (Pye Lynx & Super Lynx).

From Stan Wootton, Letchworth:

Lots of food for nostalgic thought!

23/Page 5: The Vera McKechnie series. I remember well the *Vision On/Sound On* box opening; and the show itself: *Studio E* from whence it came. I entered, as a schoolkid, the *Studio E* playwriting competition where you had to send in a form with a list of classmates, half-a-dozen, who would act the play if you won. Space for parents' signatures, etc. Got nowhere, of course! Yes, *Studio E*, that was the show.

...and *Charlesworth*: played by Wensley Pithey. I remember he was the Policeman, firstly (Charlesworth) in the series with Mervyn Johns as J. Phillimore Sparkes. The character name was it's title, I think. But, *Charlesworth* must, surely have been TV's first spin-off series. Funny how long-lost shows can haunt you.

24/page 8 (Raiders of the Lost Archives 2): Noted here the mention of the screening of material from the 'Final days of ATV'. I'm lucky to have this stuff still, on video, myself. Coupled with the subsequent 'FIRST hours of Central' – clips again including a very long opening trailer of things to come; and the first *Central News* show (clips) which include the problems caused by the technicians' strike. Plus: the *Central News Cake*!

24/page 54 (Film Industry Defence Organisation): I noted some of the films in the list here were the ones shown (in the 50s) as 'Children's Television' on Mondays (later Fridays) including Tex Ritter and Hopalong Cassidy titles. Some of the Cassidy's were recently seen again on Channel Four I wrote asking for the Tex Ritter ones. Of course, Ch-4 don't have the rights. But, I do remember 'Sing Cowboy Sing', which is in that list, as one of them. I wonder if they will come out on video. Hope so. I spent an afternoon, last week, re-running some *Wagon Train* shows. They were great, and it's great to own some!

I enjoy very much the nostalgic side of **405 Alive**, programme-wise. I'm no good on the technical, although I can set up a domestic editing system – I've found pro-engineers puzzled by all that. And I enjoy making the domestic equipment do 'pro-standard' edits etc., which, though a laborious struggle for exact frame accuracy, is rewarding to view time-after-time, when completed.

It was great, when I initially approached you about **405 Alive** to find out, for the first time, that there are many other people hooked on logos, idents, etc.. So the men in white coats need not bother to call for me now! Thanks again for the mags. So far: very addictive, they are!

From Andy Howlett, Dukinfield:

I've just had to re-write this letter as half way through, my memory started working properly (I think).

It's all Paul Murton's fault, going on about *The Magic Ball*, or was it fountain. At first, the programme didn't ring any bells, then a song came into my head, about a lad who had a magic ball. How did it go....? That's it! 'Jamie, Jamie and his magic ball'. So Paul must have got his name wrong, that's what. I'll write and let him know, I thought.

The more I sang the song to myself, the less convincing it sounded – then it came to me, it was a blasted magic TORCH he had, not a ball. It's getting confusing, because I'm sure I remember a close up of this ball with 'sparkles' all around it. Perhaps it was the same programme, but the effects in the one I recall were distinctly cheap and cheerful. Anyway, we're getting a long way from *The Magic Fountain*, which rings no bells here.

Now then – who remembers *Holiday Town Parade*? I think this rather tacky series appeared on ITV in the early sixties. It was a mix of bits and pieces about the town in question, and there was a beauty contest or something too. The opening featured twirling beach umbrellas and the prize-winning ditty 'make a date, don't be late - for (wait for it) HOLIDAY TOWN PARADE! Who was the brash young chap who introduced it? Thinking back, he was a mixture (the worst bits) of Norman Vaughan and Don Arroll. No-one seems to recall this weekly dollop of tat, and I'm beginning to think it was all a terrible dream. Help"

PS. Loved the list of 'trade test films' in issue 24. I was a TV engineer apprentice in the late sixties and early seventies, and I never tired of these excellent films. The technical ones like *On the Safe Side*, *Paint*, and *It's the Tube* were my favourites, but *Crown of Glass* and *Evolunon* were good too. Best of all though, was *Weald of Kent*. The BBC ought to show these films at lunchtime, instead of that Australian rubbish.

From Alan Hitchen, Runcorn:

Regarding my query about a cartoon series possibly called *The Magic Fountain* (issue 22, page 57). The only reference I have found so far that even vaguely resembles my memories is for *Johnny Quest*, a Hanna-Barbera production dating from 1964.

Unfortunately, Paul Murton's suggestion (issue 23, page 29) that I was thinking of *The Magic Ball* is incorrect. Incidentally, my information (*Look In*, no. 6) tells me that *The Magic Ball* was running as early as February 1971 in the Anglia, Grampian, Granada, HTV, Thames and Yorkshire areas. The series was last repeated around May 1981. It was a Granada production, made by Brian Cosgrove and written and narrated by Eric Thompson.

Turning to Peter Delaney's mention of *Focus* in his letter (issue 23, page 5). In *Goodnight Children ...Everywhere* by Ian Hartley (Midas Books, 1983), it is described as follows.

The Monday magazine programme changed its name to *Focus*, but still retained some old friends, including Vera McKechnie as host. Commander Stephen King-Hall returned to children's broadcasting with his 'Here and There' item, Barry Bucknell 'did it himself', Percy Thrower talked about plants and Patrick Moore spoke in his own distinctive style about astronomy.

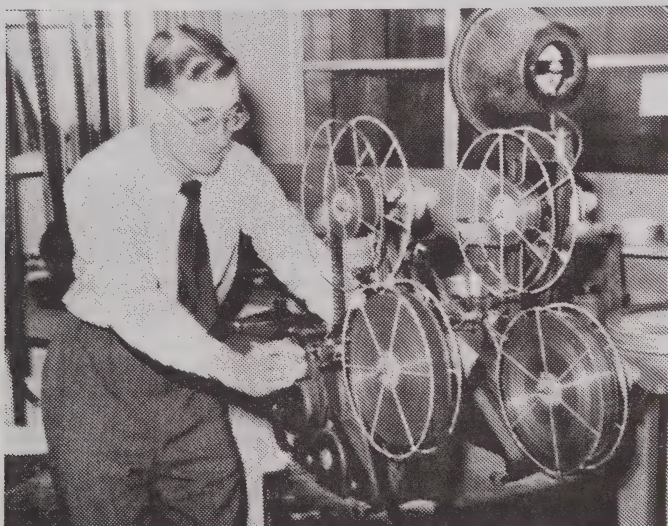
The book also mentions *Studio E*, an hour-long midweek programme, also hosted by Vera McKechnie. This featured George Cansdale and animals, Ion Trant exploring the countryside, a section on model making and Tony Hart presenting a cartoon about an elephant called Packi, which Tony continued to draw in early editions of *Blue Peter*.

Peter's letter also refers to the *Tonight* programme, and I find that Cliff Michelmore himself appeared, along with Rolf Harris and Tony Hart, in yet another children's magazine show, hosted by Eamonn Andrews, called *Playbox*.

Finally, I think Graeme Stevenson, whose advert appears in issue 23, page 90, should be looking for episodes of Gordon Murray's *Camberwick Green*, where Pippin Fort is home base for Captain Snort and his troops. This was recently shown on Channel Four, along with the companion series *Trumpton* and *Chigley*.

From Jim Pople, Lyme Regis:

Picking up the old query as to where Studio C was, or wasn't, at Alexandra Palace, in the early 50s I had a cutting room in the basement of the scene dock, known as C Block, and I always understood that the scene dock was meant for the never built Studio C. The outlook was a brick wall and the ventilation so bad that we collected a free pint of milk a day to offset the fumes of film cement. I wonder what happened to the telephonist with 'the voice' who used to do the tannoy calls!!!!



Jim Pople hard at work in 1952 at Alexandra Palace

Jim continues: Reading the reprint of Lloyd Williams article on the opening night of ITV, that '10' in the gate on the leader of the introductory film was my own work as a film director/editor! So I always claim to have been responsible for the first pictures on ITV. The first 'live' shot at Guildhall was from senior cameraman, the late Grahame Turner, who had, in the traditions of the time, focussed and turned round to talk to his tracker. However, a subtle focus pull gave things a touch of art!!!

Tony Bridgewater, New Malden sent some detailed comments on the 'Did They or Didn't They?' article about mysterious reception of French television (issue 23, page 60). He correctly surmised that this article was originally written for another magazine (but I thought it might stir up a few ideas among 405 Alivers).

All the points Tony made are well taken and they present a powerful argument for disbelieving the rumours and for treating them as pure supposition.

I was myself just about to do this recently when I met Dr James Fox (alias Lord Clifton) who held a senior government position until recently in the so-called Research Study Group. He was the man responsible for opening to the public the Cabinet War Rooms, the war-time bunker underneath Dover Castle and a formerly 'secret' nuclear bunker in Scotland. All three venues have become such huge crowd pullers that he was given a title in the honours list.

When I recounted the story to him, he said yes it was true and the reason why I couldn't find any 'evidence' from Post Office or BBC sources was simple; the link had been provided by the Royal Signals. He went on to say there had been a television repeater station at Chatham and he had personally been inside it.

Even this is only one man's word but I don't think a 'Lord' would intentionally feel the need to invent facts. As soon as I get a moment (which won't be for some while), I shall contact the records people at Chatham Barracks, also the Royal Signals Museum and the Institution's magazine, and see if they can elaborate. I also intend to visit the Public Record Office at Kew to see what they may have on the subject; the problem is I cannot spare the time for this but I definitely want to get to the bottom of the mystery! When I do, I shall of course spill the beans. [Editor]

From Gareth Foster, Whitton:

I spotted the 'deliberate' mistake on page 17 of issue 24. We all know that Alexandra Palace used double sideband transmission, but when Crystal Palace took over, vestigial sideband transmission was used, don't we?

Yes, we all do, but that still doesn't excuse the editor for not spotting it at the time. Tut tut! This has been a bumper feedback session so many thanks to all of you for your patient researches and for sharing these with us.

Here's a real memory jerker! The Associated-Rediffusion clock referred to by John P. Hamilton in his letter.



TELEVISION NEWSREEL

OUR COVER PICTURE

Television graphics and captions have a fascination for many of us (don't ask why, don't worry about it!) and the latest issue (no. 16) of Keith Hamer's magazine *TV Graphics Review* (address at back of magazine) carries a valuable article on the first captions of 1936/7. In particular it mentions a lesson learnt early on was that the on-screen appearance of graphics came out much better if phase-reversed within the camera. In other words, black was turned into white and vice versa.

The caption shown on the front cover looks as if it was made on a Masseley machine, a device which for many years was used to produce show-cards and price tickets for use in the better-class department stores. These machines used metal printer's type together with heat and pressure to apply a white or metallic foil to a dark-coloured card backing. The BBC certainly used these machines in later years and it could well be that this caption was produced in the same way (white letters on black or dark grey card) and then reversed for transmission [Editor].

CELLULOSE LACQUER

Anyone who gets involved with restoring old TVs (or radios for that matter) knows that French Polish is not the most appropriate finish for cabinets that were originally lacquered with cellulose. However, short of importing it from the USA, nobody seemed to know where to find cellulose spraying lacquer in Britain. Here's the answer now: a firm in Bury has the stuff, also toners (dyes) for preparing the wood. The company's details are given below.

RESTORATION MATERIALS, Proctor Street, Bury, Lancs., BL8 2NY (0161-764 2741). Full range of clock maker's supplies, including chemicals, lacquers, wood stopping, sealants, adhesives, pigments, metal finishes, polishes, shellac and cellulose polishes, solvents, stains, waxes, gums, wire wool and tools.

MAN OF MANY PARTS

Some of our illustrious readers (and indeed advertisers) get their letters printed in other magazines too. We spotted this in the December issue of *Cable Times* and reprint it without further comment (private jokes are much more fun that way!).

No turning back! Just to let you know that the U.S.V.O.C (Unofficial Sky Voice.Over Club) is now up and running – the club that caters for all mad persons who like to listen to Sky Channel voice-overs of forthcoming programmes that occur at the end of a film, thus spoiling the film's soundtrack.

The club was started in September and by mid-October had doubled the number of fee paying members. We are a non-profit making concern. Surplus funds go to pay the local council to take away unwanted copies of a certain magazine.

USVOC, c/o How's Business, P.O. Box 4, Bournemouth BH1 1YL.

Please don't send money to this lunatic.

Well, that's what *Cable Times* said. We say talking over end credits of programmes is a crime against humanity and you should give your utmost support to Philip (oops, that's let the cat out of the bag!).

AUCTION REPORT

Those of you who study auction prices will be pleased to see the following, realised at the Auction Team Breker sale in Cologne on 26th November last.

Marconi model 702 mirror-lid television dated 1936, some damage to cabinet, £3,000.

Marconi model 706 5"-screen table top television dated 1936, some damage to cabinet, £2,565.

These prices are not, in the opinion of *405 Alive* the current value of these sets. If anything, they indicate what *one person* was prepared to pay in the heat of the moment, not what these sets are worth in general. The elevated prices may also be a reflection of the higher standard of living in Germany and hence higher apparent price levels there. The patches of missing veneer made both of these sets very unappealing.

If you would like to receive the catalogues and results sheets of these auctions, you can order them from the UK agent, Robin Kahan, The Mill, Rimpton Road, Marston Magna, Som., BA22 8DH (tel/fax 01935-851203). There are three different auction series, Photographica & Film, Office Antiques and Clocks & Old Technology. It's this last category which has old radios and TVs (also telegraph instruments, household electrical gadgets and lots more) and items in the auctions come from all over the world, not just Germany. The books are not cheap, incidentally, but they are beautifully printed, with photos of nearly every item. In this respect they are miniature reference books. Catalogues cost DM95 for an annual subscription, the exchange rate being DM2.5 to the pound.

THE MYSTERY OF THE MISSING BACK PANELS

Twice recently I have answered the phone only to be asked where the caller can find a back for a Bush TV22. Goodness knows where these are all going to, I certainly don't know! The good news is that Nigel Pollicott (0181-840 1075). is now supplying tough insulation board for making replica back panels for these (and other) sets. He says it can be drilled, cut, punched and stained to produce very presentable replacement back panels. Sounds good and he'll willingly send you a sample piece. The material is 2.3mm thick and comes in sheets 800 x 1200mm for £9.50 each.

ANOTHER NVCF?

Yes, it's true! Jonathan Hill is organising a Christmas Special, with a show devoted to all the usual electrical and mechanical collectibles in December. You'll want to mark your diary now: it's on Sunday 3rd December from 10.30 to 17.00 at the usual venue (the Pavilions Hall of the National Exhibition Centre, Birmingham). Priority booking forms are available now from *NVCF Christmas Special*, 2-4 Brook Street, Bampton, Devon, EX16 9LY (telephone 01398-331532).

MISSING, BELIEVED EXTINCT

At a recent meeting of the Royal Television Society in Birmingham, RTS fellow Tony Pilgrim asked if any film from the Baird intermediate film process survived anywhere. He is also very keen to learn if a Mechau telecine or film recording device survives anywhere. In both cases, the feeling is probably not, which is a great shame.

David Cleveland covered the fascinating piece of machinery called Mechau in issue 17, as you may recall. All answers to the Editor please!

DUTCH DELIGHTS

In January your Editor was off on his travels to Holland again and this time it was finally possible to have a look at the Dutch broadcasting museum. Very good it is, considering we have nothing like this devoted exclusively to broadcasting in Britain. Admittedly there is not much of 405 interest there (although there is a Bush TV22 on display for some reason, a TV22F, which may be some kind of export model). They do have two 1960s outside broadcast vans and a good variety of Dutch cameras and receivers, also a very good library and documentation centre. Under the same roof is a well-stocked museum shop where you can buy souvenirs, CD recordings of wartime radio broadcasts and a nice video tape of pre-war radio studios.

A nice touch is the museum's motif or emblem, showing a dog very similar to Nipper of His Master's Voice fame. But whereas Nipper listens to a gramophone, this dog is depicted watching a television set and not just any old set either! In fact it's a very early post-war Philips with a sloping back (a sort of lean-to roof if you will, rather like post-war Baird sets) which as soon as it was introduced in Holland was nicknamed the 'dog kennel'. So whoever designed the emblem had a good sense of humour!

There will be an article about the museum shortly. The address of the Broadcast Museum (Omroepmuseum) is:

Oude Amersfoortseweg 121-131
1212AA Hilversum
Netherlands.
(telephone +31 35-885888)

Opening times: Tuesday-Friday 10.00-17.00; Saturdays and Sundays 12.00-17.00. Closed Mondays. The museum is in a compound set back from the road, so look out for the entrance gateway.

ALEXANDRA PALACE NEWS

Jacob O'Callaghan reports that the Alexandra Palace management is making a bid of its own to win cash from the Millenium Fund to develop a television museum there. Meanwhile the Alexandra Palace Television Trust is continuing with its own plans for something similar and by all accounts the volunteer labour gang is making strides of progress. The leaking roof has now been fixed, which is particularly good news. The tours of the television area of the Palace continue on the first Saturday of each month at 2pm, but you are advised to check in case of cancellation. Ring 0181-365 2121 and ask for the helpline.

FROM THE PAPERS

Philip Elsmore: the actor who took time out to be an announcer.

For many years he appeared in front of a mural of London landmarks, but latterly he was simply a disembodied voice, although the magnetism lived on. Much of his last night on duty was spent fielding calls from viewers enquiring what he would be doing apres Thames. The answer was acting and voice-overs. What's more, his disciples will be thrilled to learn, he is to appear in a forthcoming episode of *The Bill*, playing a solicitor.

"I've really been an actor who took time out to be an announcer, and has simply gone back to what his real job is anyway," he says. "It was very nice at Thames while it lasted and I made some good friends, but it's over."

In a way, it was as much the voice of the Capital as the one imploring Tube passengers to mind the gap. "This is Thames, from London," Philip Elsmore would say as he introduced the next TV programme for the viewers. Philip was the continuity announcer who ushered in Thames Television's first show in 1968 – and its last one just a year ago, when Carlton took its place as from 1st January 1993. Now, at 56, he has gone back to his first profession – acting. He had spent eight years treading the boards before becoming a TV announcer on a number of regional stations, finally spending 25 years as the face of Thames.

[Adapted from an article in the *London Evening Standard*, date unknown]

SHOULD THEY BE TOLD?

John Wakely sent in a photocopy of the full-page advertisement the National Lottery is placing in many newspapers now. The amusing thing, as John points out, is that the illustration of an urban skyline at twilight time is enhanced by several silhouetted television aerials. Not any old aerials, mind you, but proper Xs and Hs! Well, they do look so much more like real aerials than these feeble UHF toastracks they put up today. A bit like the

way that Level Crossing road signs still show a steam locomotive because the more accurate modern image of a diesel train would have sufficient impact. Ho hum. John wonders if we should send the advertisement's designer a copy of *405 Alive*. Meanwhile, if you'd like another fix of ironware in the sky, don't miss Ray Pallett's article in this issue.

ON THE BOOKSHELF

SATURDAY MORNING TV by Gary H Grossman. Published by Arlington House Inc., distributed by Crown Publishing Inc. New edition, 1987. 424 pages.

ISBN 0-517-64114-3. Price varies, worth looking for in remainder shops. At 424 pages this is a heavyweight indeed. I came across it in a shop in Birmingham. It's a fascinating insight into the history of American children's television, from the late forties onwards. Loads of black and white photos and opinions from some of the people who made the programmes. Fascinating and well worth a read, if you like that sort of thing. [Dave Probert].

THE GOLDEN AGE OF CHILDREN'S TELEVISION by Geoff Tibballs, with a foreword by Johnny Morris.

Published by Titan Books £9.99. 160 pages. ISBN 1 85286 407 9.

This book is full of useful information covering the period 1950 to 1975 and is a must for all serious 'TV nuts'. A pleasing selection of black and white photographs (many full-page), with some in colour as well. Just about every Children's Television programme is covered ...from the days of 'Muffin the Mule', 'Watch With Mother' to 'Crackerjack', 'Pinky and Perky', later 'Doctor Who', 'Robin Hood' et. al. The book also features a welcome section on Gerry Anderson. Then we have 'Blue Peter' and, forgotten by many, its opposition for a while, 'Magpie'. Not to forget 'The Lone Ranger', a brief history of the Hanna-Barbera cartoons and the amazing story of how Hammy the Hamster acted his scenes! And so to bed... with 'The Magic Roundabout'.

Good reading for the young at heart, and a must for memory lane trippers! [DWP].

PICTURE PAGE

Video reviews by Dave Probert and Alan Keeling

THE UNFORGETTABLE NAT KING COLE. Distributed by Music Club. Colour and Black and White. A PMI-BBC Co-production. Price £5.99 in Woolworths, may be higher elsewhere.

Doubtless this video has been produced as a tie-in with the release of the latest Compact Disc collection of the same title, but it still has plenty to offer fans of the great man. Plenty of music in this presentation and lots of black and white television clips, some quite generous, covering his life story, with interviews from his family and the stars who worked with him.

The tape makes use of the usual 525-line telerecordings, but you also get songs from a b/w programme that's still on tape and quite good quality too (worth it to see these clips). Also featured are clips from the Cinemascope short (20 minutes) 'The Nat King Cole Story', a rather over-the-top fifties film and a bit of an oddity. I think this film may be available on video and is (or was) also out on Super 8 film in colour and 'scope. A must for all fans – and it's only £5.99. [DP].

THE ADVENTURES OF ROBIN HOOD – VOL. 3, THE THIEVES' DEN.

Distributed by ITC Video. Price £10.99.

Yet another volume of those good old monochrome Sherwood Forest Sagas, but this time on a single cassette only. Four episodes are taken from the third season, the first of which is entitled 'Pepper' and introduces Patricia 'Picture Book' Driscoll in the role of an Irish speaking Maid Marian. The previous Marian was played by Bernadette O'Farrell. Also in this episode, Hubert Gregg takes over the role of Prince John. You also get Paul Hansard from *The Buccaneers*, who plays a minstrel. Friar Tuck discovers that his brother, Edgar, is still alive in 'A Tuck In Time'. Paul Eddington makes one of his many guest appearances, before he settled into the Will Scarlet role. In 'The Charter', Harry H. Corbett guest stars talking just like Harold Steptoe! This time Paul Eddington has two roles, firstly playing a dying lord and secondly playing a drunken duke. Very low budget indeed! A more interesting episode is called 'The Salt King', written by an American writer, Carey Wilber, who penned some of the late sixties' television episodes of *Tarzan*. No prizes for guessing who plays Master Wilfred, a salt merchant! To sum up, not a bad tape although it lacks the action of the previous two volumes. [AK]

THE AVENGERS – A RETROSPECTIVE.

Distributed by Lumière Video (exclusive to Woolworths). No. LUM-2093.

60 Minutes approx. Colour/Black and White. £10.99.

Pre-empting the video release of the Patrick Macnee and Diana Rigg (also Linda Thorson) videos comes this well-complied programme introduced by Macne himself. A collection of clips taken from the series forms this video, with introduction and comments by Patrick Macnee throughout. Highly recommended as an introduction to the Avengers video tapes with which we are currently being bombarded in our shops! [DWP]

HAMLET THE VIDEO. W.H. Smith's Video. 30 Minutes.

Colour/Black and White. £5.99.

A collection of the best of the Hamlet ads through the ages, introduced by Willy Rushton. [DWP]. Beware, most of these commercials have been given coloured frames or other unnecessary 'improvements'. [AE].

AD ADDICTS. Entertainment UK. Tape no. EUK V 400 3. 47 Minutes.

Colour. £5.99, reduced from £10.99.

A world-wide collection of ads, introduced by Lloyd Grossman, but we'll forgive them that as this compilation contains some of the funniest and most outrageous commercials recently made. It also contains the charming Spanish advertisements of the 'dog leaving home' series which have been seen on BBC television a few times. Worth a trip to your local Woolworths for, if this is your cup of tea. [DWP]

COMMERCIAL MANIA. PolyGram Video/ Fabulous Films/ Rhino Home Video. Tape no. FAB04019. 58 Minutes, Colour/Black and White. £10.99

A collection of U.S. television commercials from the early fifties to the seventies, and note, it is only the advertisements: no voice overs, captions or date. It makes a change. [DWP] Yes, but note that the sleeve on the tape box cunningly shows snippets from British (press) advertisements – Murraymints, Nestlé's chocolate, etc. – which will surely disappoint anyone expecting to see British material on the tape! [AE].

CARROTT'S COMMERCIAL BREAKDOWN. Telstar Video Entertainment.

Tape no. TVE 6005. 48 minutes. Colour/black and white. Reduced to £4.99.

This was a BBC Christmas-time programme as I recall and went on to win gold awards at two international film and TV festivals. A very funny compilation of humour at the expense of our favourite commercials with a good mix of old ads, foreign funnies and familiar spots with new endings [AE].

MONKEY BUSINESS! Columbia TriStar Home Video.

Tape no. CVR 21598. 30 minutes colour/black and white. Around £10.99.

A reminder that this tape contains more than 35 classic commercials for PG Tips tea from 1955 onwards. Some are shown untouched, others have been 'interfered with'. [AE].

Again apologies: these reviews had been held over though pressure on space. Whilst some of these tapes may now have been deleted, they can still be found at car boot sale dealers and in the shops which sell off old stock or second hand tapes.

Mean while, over on the wireless...

STARS OF RADIO

MCI Spoken Word audio cassette tape GAGDMC001

Price £7.99, from larger branches of WH Smith and other shops.

Thankfully there is no shortage of radio nostalgia material available on tape these days but most of it is rather clinically 'clean' and stuff we have heard many times before. It is also all from the vaults of the BBC. This tape, subtitled 'Classic Music and Comedy from the Heyday of Radio' is different.

What's not different is the twin tapes in an oversize library case. What is different is that this is not the usual hotchpotch of BBC material and we get a taste of pre-war commercial radio as well. Quite a bit is from

the competing Radio Luxembourg and/or from Radio Normandie programmes. We have the Persil Picture House programme (with Debroy Somers and his Band), De Reske Minors Programme (featuring Hutch), the Fairy Soap Show featuring Gracie Fields and Persil Presents... The BBC is also represented with Radio Revels, ITMA and other material, and you even get a 'This is the National and Empire Programme' identification.

Audio quality is generally good, being taken from transcription or transmission disks, and you certainly get good value for money. Let's hope we will see more releases of this kind; it's just the sort of thing to play through your old radio's gram input! [AE].



"Are you sure that it's part of the war film, dear...?!"

RENFORTH'S WRITINGS

Brian Renforth offers a substantial letter of feedback on recent issues raised in 405 Alive

THE G6 SET [Issue 21]

My thanks to Steve Bush for the kind compliment! The G6 certainly was a pig to get going correctly though this was down to a lack of experience on my part. The struggle was all worth it though, as the set continues to

function well. Hopefully the final part of the saga will appear in the mag before long.

TRANSFORMER REWINDS

I've also heard good reports about Majestic, also TransTronic. Both firms don't do LOPT re-winds however. Anyone know who does? Such a service would be invaluable!

GEORGE WILDING

Here's my own somewhat belated tribute to another great engineer and contributor to *(Practical) Television* magazine, George R. Wilding, who died in July 1993. Longer term readers will recall the excellent SERVICE NOTEBOOK feature from 1968 to 1982, George had been contributing to the magazine (and sometimes to *Practical Wireless*) long before that, continuing with the occasional article in the 1990s.

George had a rare talent in writing – work that would appeal to an absolute beginner without patronising the highly experienced. To this day his work lives on through back-issues of what was once a great magazine. With all due respect to contributors past and present, George, Chas and Les were always my personal favourites.

One can imagine the most unexpected joy of meeting George while working for a computer/component dealer in Torquay during 1983. A smartly dressed elderly gentleman was in the shop, enquiring for bits, then mentioned he had back issues of *Practical Television* to dispose of. He then told me who he was, which resulted in my asking again. To me it was like a teenager meeting his favourite pop or football star (depending on individual taste!).

I later visited him in his Paignton bungalow, encountering sets awaiting attention; his conservatory where he wrote many splendid articles and cases full of old PTVs. On buying issues up to March 1969, I was also donated a copy of his 1977 book *TV Technician's Bench Manual*, which he kindly signed for me. In his front living room he proudly displayed his B&O 2600 25" CTV, which took some two minutes for the picture to appear owing to the twin line output stage employed.

Despite my move back North in 1984 we kept in touch periodically over the years. I'd hoped to visit him again sometime but sadly, that didn't materialise.

George was a true gentleman, always willing to offer help and advice when asked, a quality always reflected in his articles. For his family, friends and for those who knew him and followed his articles he will be sadly missed.

THE NEW MAINS VOLTAGE SUPPLIES

Whatever next? A progressive change-over to drive on the right hand side of the road? No offence to our Euro partners and many friends but is this

change really necessary? I can see many CTVs require re-converging (indeed at present convergence is better at some parts of the day in my experience!) and record players etc. with AC motors running slow etc., etc....

ITV CONTINUITY ANNOUNCERS 1955-1985

Finally, Brian sent some more names to add to Tony Currie's list and these have been sent to Tony for collating with other people's contributions.

Last word from Brian: Is STV's Tony Currie the same Tony Currie?!?

To which the inevitable answer is: Could there be more than one Tony Currie?!?

*And speaking of whom, look what's on the next page! Or should that be **who's** on the next page...*

THE ULTIMATE ITV CONTINUITY ANNOUNCER LIST, Well Nearly...

Tony Currie writes: This is still not complete and probably never will be, but with a lot more research and the letters sent by 405 Alivers, here it is!

ABC TELEVISION

David Hamilton, Keith Martin, Julie Stevens, Sidonie Bond, Owen Oyston, Bill Steel, John Benson, John Edmonds, Philip Elsmore, Sheila Kennedy, Keith Martin, John McGavin, John Braban.

ASSOCIATED-REDIFFUSION

Michael O'Halloran, Leslie Mitchell, Redvers Kyle, Dick Norton, Tom Glazer, Robert Gladwell, John Charlton, Jon Kelley, Mel Oxley, Nick Worrall, John Edmonds, John Benson, Keith Martin, Muriel Young, Anne Every, Bill Steel, Chris Robbie.

ATV MIDLANDS

Caroline Lloyd, Jean Morton, Jill Bletchley, Ray Moore, Patricia Cox, Peter Wilson, John Toye, Kevin Morrison, Mike Prince, Mike Speake, Trevor Lucas, Peter Davies, David Jamieson, Peter Tomlinson, Pat Astley, Simon Bates, Greg Bance, Keith Martin, David Bennett.

ATV LONDON

Donald Gray, Arthur Adair, Peter Cockburn, Shaw Taylor, Norman Tozier, John McCavin, Dick Graham, Maurice Kanarek, John Braban, Antony Parker, Noel Trevvarthen, Trevor Lucas.

ANGLIA

Drew Russell, Newman Saunders, Colin Bower, Caroline Raison, Dick Graham, Colin Weston, Richard Barnes, Pain Rhodes, Keith Martin, John Benson, Patrick Anthony, Katy Glass, Helen McDermott, Mike Speake, David Clayton, Greg Bance, John Bacon, David Bennett.

BORDER

Mary Marquis, Derek Batey, Fiona Cunningham, Tom Edwards, Allan Cartner, Bill Steel, Clive Champney, John Duncanson, Keith Martin, Pat Dooddy, Clem Shaw, Colin Lamont, Colin Weston, John Phillips.

CARLTON

Graham Bannerman. Mark Lipscomb, Andrea McDowall.

CHANNEL

Gordon de Ste Croix, Jane Bayer, Alastair Layzell, Tony Scott-Warren, Jane Stuart.

CHANNEL FOUR TELEVISION

Paul Coia, Graham Rogers, Bill Bingham, Gary Terzza.

CENTRAL

Linda Cunningham, Su Evans, Helen Lloyd, Stewart White, Mike Prince, Simon Willis, Gary Terzza.

GRAMPIAN

Elizabeth Mackenzie, June Imray, Douglas Kynoch, Jimmy Spankie, Lesley Blair, Jack McLaughlin, Barrie Redfern, Kennedy Thomson, David Bennett, Lesley MacLeod, Anna-Maria Ash, Maggie Palmer, Colin Lamont, Ann Brodie, Anne Duguid, Jim O'Hara, Margaret Donald.

GRANADA

J. M. Mead, N. Somers, Miss R. Williams, Ray Moore, Charles Foster, Chris Kelly, Graham James, Bernard Youens, Sue Robbie, Jim Pope, Greg Bance, Colin Weston.

HTV

Don Moss, Edward Cole, Eiry Lloyd Palfrey, Gwyn Parry, Sue Powell-Reed, Dilwyn Young-Jones, Annie St John, Daphne Neville, Vincent Daniels, John Stroker, Michael St John, Sally Alford, Mike Prince, Peter Lewis, Terry Dyddgen-Jones, Peter Marshall, Colin Weston, Arfon Haines Davies, Greg Bance, Elizabeth Carse, Colin Berry, Keith Martin, David Bennett, Gwyn Parry, Margaret Pritchard.

LONDON WEEKEND

Peter Lewis, Ruth Anders, Gayle Colman, Robin Houston, Pam Rhodes, Sue Peacock, Sarah Kennedy, Trish Bertram, Glen Thompsett, Greg Bance, Keith Martin, Colin Weston.

MERIDIAN

Hilary Osborne, David Bradford, Howard Pearce, Graham James.

SCOTTISH

Jimmy Nairn, Michael O'Halloran, Arthur Montford, Elaine Wells, Douglas Cameron, Gordon Roddick, Drew Russell, Bill Simpson, Raymond Boyd, Ivor Phillips, Morag Hood, Bob Christie, Pat Trevor, Alec Monteith, Hamish Wilson, David Chalmers, Clem Ashby, Kate Matheson, Marion White, Tony Currie, Steve Hamilton, Jimmy Spankie, Mike Gower, Brian Ford, Pauline Muirhead, Jay Crawford, Paul Coia, Dave Marshall, Bryce Curdy, Alison Forsyth, June Andrews, Ann Brodie, Maggie Palmer, Jim Symon, Cohn Lamont, Liz Kristiansen, Maggie Lavender.

SKY TELEVISION

Tommy Vance. Peter Davies.

SOUTHERN

Martin Muncaster, Julian Pettifer, Meryl O'Keefe, Sidonie Bond, Malcolm Brown, Aline James, Clifford Swindells, Michael Alexander, David Hamilton, Richard Davies, Nicholas Tresilian, Christine Webber, Brian Nissen, Chris Robbie, Phil Elsmore, Martyn King, Vanessa Thornton, Bill Flynn, Lesley Judd, Sarah Kennedy, Colin Weston, Su Evans, Ian Curry, Greg Bance, Keith Martin.

TELEDU CYMRU

Meurig Williams.

TELEVISION SOUTH

Malcolm Brown, Jennifer Clulow, William Flynn, Judy Matheson, Brian Nissen, Gordon Radley, Anna Maria Ash, Fred Dineage.

TELEVISION SOUTH WEST

Fern Britton, Jennifer Gavin, Roger Shaw, David Rodgers, Judi Spiers, Ian Stirling, Jilly Carter, Andy Archer.

TWW

Bruce Lewis, Peter Lewis, Maureen Staffer, Ivor Roberts, Earl Bailey.

THAMES

Tom Edwards, Bill Steel, Phil Elsmore, David Hamilton, Sheila Kennedy, Peter Marshall, Mark Lipscomb, Evadne Fisher-Martin, Keith Martin.

TYNE TEES

Tom Coyne, Jon Kelley, Mike Neville, Adrian Cairns, Andy Craig, Bill Steel, Pat Curtis, Phil Elsmore, Allan Cartner, Pat Doody, Cathy Secker, Colin Weston, Phil Martin, Neville Wanless, Judi Spiers, Pat Judy, Annie St John, Jane Jermyn, Lyn Spencer, Andy Archer, Greg Bance.

ULSTER

Adrienne McGuill, Jimmy Greene, Brian Durkin, Peter Marshall, Ivor Mills, Ann Gregg, Ernie Strathdee, Johanne Woods, Keith Burnsie, Keith Mayes, Ewen White.

WESTWARD

Roger Shaw, Stuart Hutchison, Penny Bowles, Ian Stirling, Sheila Kennedy, Judi Spiers, David Rodgers, Helen McDermott, Fern Britton, Colin Weston.

YORKSHIRE

John Crosse, Redvers Kyle, Paul Lally, Graham Roberts, Paul Kaye (died 4.11.80), Keith Martin.

This list is not complete and it probably never will be, but if you have any additions or amendments, please let Tony know.

*For sources, Tony says he used his own memory, old editions of **Who's Who In ITV**, the **Equity Television Announcers List** and the recent book **Pop Went The Pirates** by Keith Skues. The beauty of this last book, say Tony, is that the many biographies in it are all written by the people concerned, so they presumably have got their facts right! Many pirate disc jockeys went on to television continuity announcing.*

"Next, it's the BBC!" Well, I shall swear I heard Tony say that, but he'll certainly need help. So if you would like to contribute to the ultimate list of BBC continuity announcers, please send your list to

**Announcers
PO Box 600
GLASGOW
G41 5SH.**

Tony and your fellow readers of 405 Alive will be most grateful to you and with a bit of luck we may expect the first listing later this year. [Editor]

Behind The Cameras: No. 2

THE EMITRON CAMERA

John Trenouth (Senior Curator of Television at the National Museum of Photography, Film & Television, Bradford) provides a definitive guide to the Emitron camera and its many variants

The Emitron cameras featured on page 61 of issue 22 of *405 Alive* and described in the caption as being 'modified' are in fact Super-Emitrons. During the 1930s and 40s several variants were made based on the original Emitron tube and there is often confusion when identifying early television cameras in photographs.

The Emitron tube

The Emitron tube is EMI's variation of the Iconoscope camera tube developed by Vladimir Zworykin at RCA. Both were developed during the early 1930s and the similarities between the two have led to suggestions that the EMI tube was a copy of the RCA one and that EMI was dependent on the American company for know-how during the development.

In fact this was not the case. The similarities exist because the technology of the 1930s did not allow the construction of a transparent photo-mosaic.

Later camera tubes such as the Image Orthicon (1946) and vidicon (1950) had transparent target plates allowing the electron gun to scan the target from behind and therefore normally (i.e. at right angles to the target – hence the word Orthicon.)

The lack of a transparent target meant the Emitron tube had to scan the target from the front and to prevent the electron gun getting in the way of the light coming through the lens, it had to be offset as shown in the diagram (fig. 1).

How the Emitron works

Light from the scene is focused on to the target by the camera lens through an optically flat 'porthole' window. The target comprises a thin insulating sheet of mica with a plain metallic backing called the signal plate. On the front surface is a very thin layer of photosensitive material (silver-caesium) which has been ruled in a grid to produce a 'mosaic' of thousands of individual photosensitive cells. These individual cells become electrically charged in proportion to the intensity of the light falling on them – hence the image of the scene is converted into an electronic image on the target.

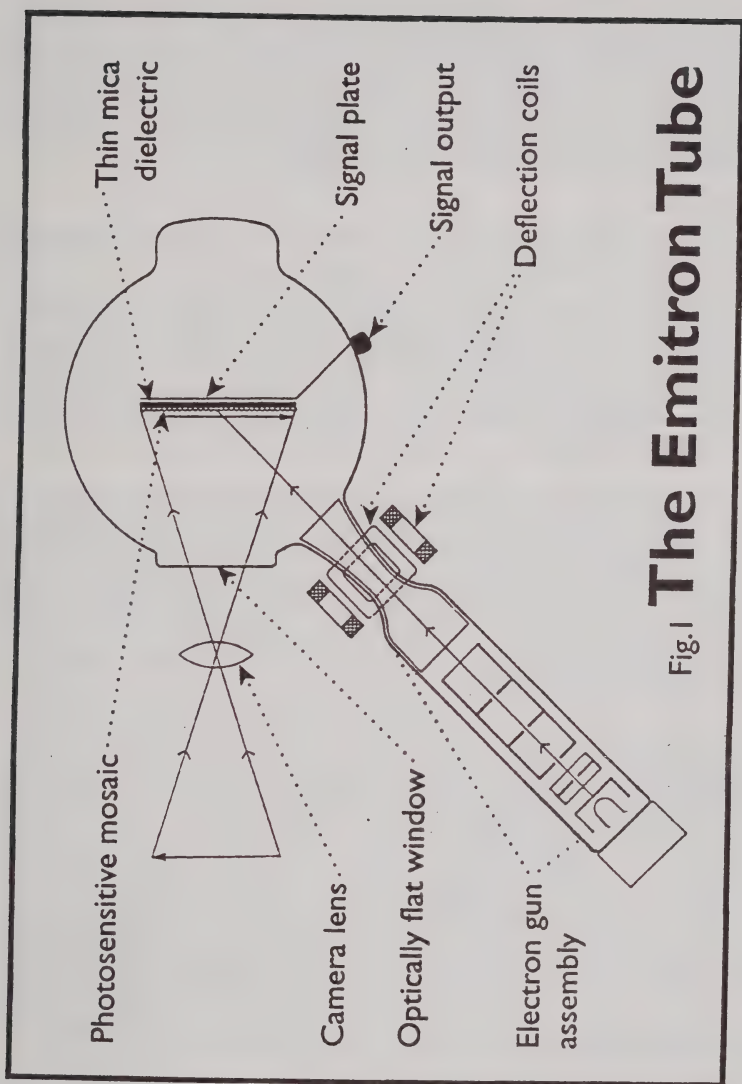


Fig. 1 **The Emitron Tube**

A finely focused beam of electrons produced by the electron gun is then swept or scanned across the target forming the familiar 405-line raster and discharging each of the individual cells in turn. Each successive discharge of the cells on the front of the target produces a corresponding electrical impulse (because of capacitive action) on the signal plate behind the target. These impulses, after suitable amplification and combination with synchronising pulses, form the television signal.

Limitations

There are a number of inherent limitations in the operation of the Emitron tube, including the following:

i) Scanning geometry and focus – because the electron gun has to be off-set and does not scan the target at right angles, the scan at the top is naturally wider than at the bottom and so geometry correction had to be included in the scanning circuitry. Similarly the electron beam focus has to be varied from top to bottom of the scan to allow for the greater distance from the gun to the top of the target.

ii) Optical problems – the main part of the Emitron tube is not a tube at all, it's a sphere to help cope with the high vacuum inside, consequently there is a substantial distance between the back element of the camera lens and the target. This means that the image on the target is quite large (compared to later devices). Because of the inverse square law of light, a big image like this is very faint and so the Emitron is very insensitive, so much so that studio cameras were always run with the lens iris wide open – this in turn gave very shallow depth of field.

iii) Shading – unlike later camera tubes, the Emitron's electron beam has a high velocity and thus produces unwanted secondary electrons at the target. This secondary emission produces unwanted signals in the tube which cause amongst other things shading problems. Although an Emitron camera with the lens 'capped' should in theory, like all cameras, produce an even black on the monitor screen, in reality it produced an image which was black in the top left of the screen gradually changing to white in the bottom right of the screen. When pointed at a scene, the camera superimposed this shading on top of the image. Indeed if the lighting was poor and the tube beam current was increased to compensate, the shading problems swamped the picture. To overcome this, sawtooth and parabola shading correction waveforms were generated in the camera control unit and could be applied both horizontally (line shading) and vertically (field shading).

When a single television line was viewed on a waveform monitor, the sawtooth shading correction caused the waveform to 'tilt' and the parabola caused it to 'bend'. As the brightness of the scene changed, so did the degree of shading and so the 'racks engineer' was born – continually adjusting the 'tilt and bend' controls during the programme to maintain correct shading.

iv) Colour response – the colour response of the Emitron was determined mainly by the chemicals used in the mosaic. Unfortunately the early Emitrons had a peak in their response at the red end of the spectrum thus giving monochrome images of unnatural contrast and heavy makeup had to be worn by artistes to compensate. Red costumes had to be avoided as the clothing often seemed to disappear when viewed by an Emitron giving unexpected and striking results. The colour response also varied from tube to tube making camera matching difficult.

External variations:

1) The first batch of cameras supplied by EMI to Alexandra Palace, like the prototypes, did not have viewfinders. To check that the picture was in focus the cameraman had to peer through a tiny spyhole near the front of the camera which allowed him to see the very faint image on the front of the target plate inside the Emitron tube. Although this method was perfectly adequate for the laboratory bench, it was hopeless for studio use and a solution was urgently requested. These early Emitrons are instantly recognisable because the cameras only have a single lens (fig. 2).

2) All subsequent Emitron cameras were fitted with optical viewfinders screwed to the side of the camera. These comprise a ground glass screen displaying the image produced by a lens identical to the camera lens. The two lenses were mechanically linked ensuring that the viewfinder focusing accurately tracked the camera focusing and that the width between the two lenses was reduced during close-ups to reduce the parallax error. Cameramen soon got used to the fact that the image in the viewfinder was both upside down and back to front (and in colour!). The familiar twin lens version of the camera remained in use into the 1950s. (fig. 3).

3) The first experimental Emitron tubes capable of producing acceptable pictures were manufactured in early 1934 and within two years EMI were producing them in the quantities to sustain the fledgling TV service from Alexandra Palace. Tube design was however the subject of continued development and early in 1937 it was discovered that the picture definition could be enhanced by improving the focusing of the scanning electron beam. In turn this necessitated a longer electron gun assembly. Existing Emitron cameras were returned to EMI for modification, and all subsequent cameras were built to accept the long gun tubes. Soon all Emitron cameras had the extended casing below the lens assembly (fig. 4).

4) By the end of 1937 EMI had developed a new type of camera tube, the Super Emitron (known in the USA as the Image Iconoscope and in a version made by Pye as the Photicon). The new tube had an additional photocathode designed for maximum emission of photo-electrons which are then detected in the normal way. This tube had a sensitivity about five times greater than the standard Emitron as well as a much smaller optical image size thus allowing long focus lenses to be used.

The Super Emitron camera is instantly recognisable because of the odd bulge on the side of the case (fig. 5). The additional electronic image section on the front of the tube causes a slight image rotation within the tube itself. To compensate for this the entire tube assembly, complete with its scanning coils, is rotated slightly the other way. Thus the end of the electron gun, instead of sticking out below the lenses as in the standard Emitron, sticks out slightly to one side. The Super Emitron was in use from 1937 up to the early 1950s and a number of different case styles were evident during this period. The photograph in the last issue shows two styles, the centre Super Emitron has a different case style to the other two. The furthest camera has its rear cover removed and the cameraman is looking at the bulb of the Super Emitron tube. The nearest camera has long focus (12-inch) lenses fitted whereas the centre camera has the standard (6-inch) lenses fitted.

Note that the physical design of the Super Emitron prevents the use of a 'turret' of lenses so common in later cameras. Apart from the problems of the shape of the front of the casing, the turret would have had to carry matched pairs of lenses, one for the camera and the other for the viewfinder.

EMI also developed a 'midget Super Emitron' but I know of no surviving example, perhaps someone can enlighten me?

5) The Photicon tube, developed by Pye, employed the same principal of operation as the Super Emitron but in a more compact design. This permitted the camera to adopt a box shape allowing a lens turret to be fitted (fig. 6). The Photicon camera also had a motorised lens iris control – so for the first time variations in brightness were accommodated by iris adjustments rather than electronic gain adjustment which improved both signal to noise ratio and depth of field. This camera also had another feature never seen before, an electronic viewfinder (although the manufacturers were so worried about reliability that they also fitted emergency hinge-up 'aiming sights' to the top of the camera). Some cameramen found the new viewfinders difficult to get used to after the optical Emitron ones. A reprimand from management finally stopped the practice of "Modifying the viewfinder scan connections to give an inverted picture".

On the 9th February 1949 during an Outside Broadcast from the Albert Hall, a Pye photicon became the first television camera to be fitted with a zoom lens. The lens specially developed from work done by Siemens during the war was designed and built by W. Watson & Sons and had a 2:1 ratio.

6) On the 29th February 1948 the Olympic Games coverage from Wembley utilised a completely new camera from EMI. This used a camera tube called the CPS Emitron (standing for Cathode- Potential Stabilised Emitron). This should not be confused with the other Emitron types already described – this tube is a form of Orthicon, the forerunner of the well known Image

Orthicon tube which was to dominate all future monochrome broadcast camera design. But that's another story.

Where are they now?

Of about 30 Emitrons/Super Emitrons made, one complete standard Emitron camera chain has survived and is in the Nation's collection. There are a further 2 complete camera heads plus three partly complete heads. The six (or so) that were exported to France before the war disappeared without trace during the occupation. At least six tubes have also survived.

As for Super Emitrons, I know of no surviving complete examples although we have 1 tube in the National collection. Similarly with the Pye Photicon no camera has survived although we have one tube and I know of the existence of two more (one in its scanning yoke).

The CPS Emitron has fared rather better, we have complete examples of one full size camera chain plus a pair of miniature CPS Emitron cameras. If any readers know of other surviving examples of these early cameras I would be delighted to hear from them.

The following photos are courtesy of BBC Television, unless otherwise indicated.

Fig. 2. The first batch of Emitron cameras had no viewfinder.

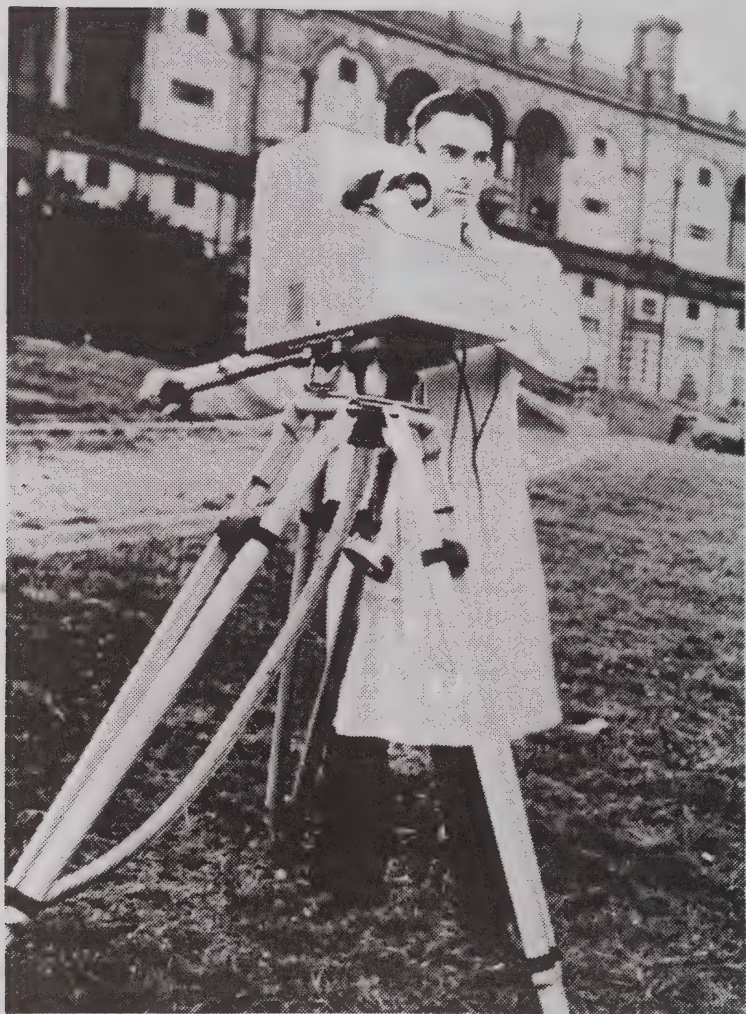


Fig. 2a. The first BBC camera with any form of viewfinder was this one, devised and built by Mark Savage in late 1936.
(photo: the late Mark Savage, courtesy Ray Herbert).

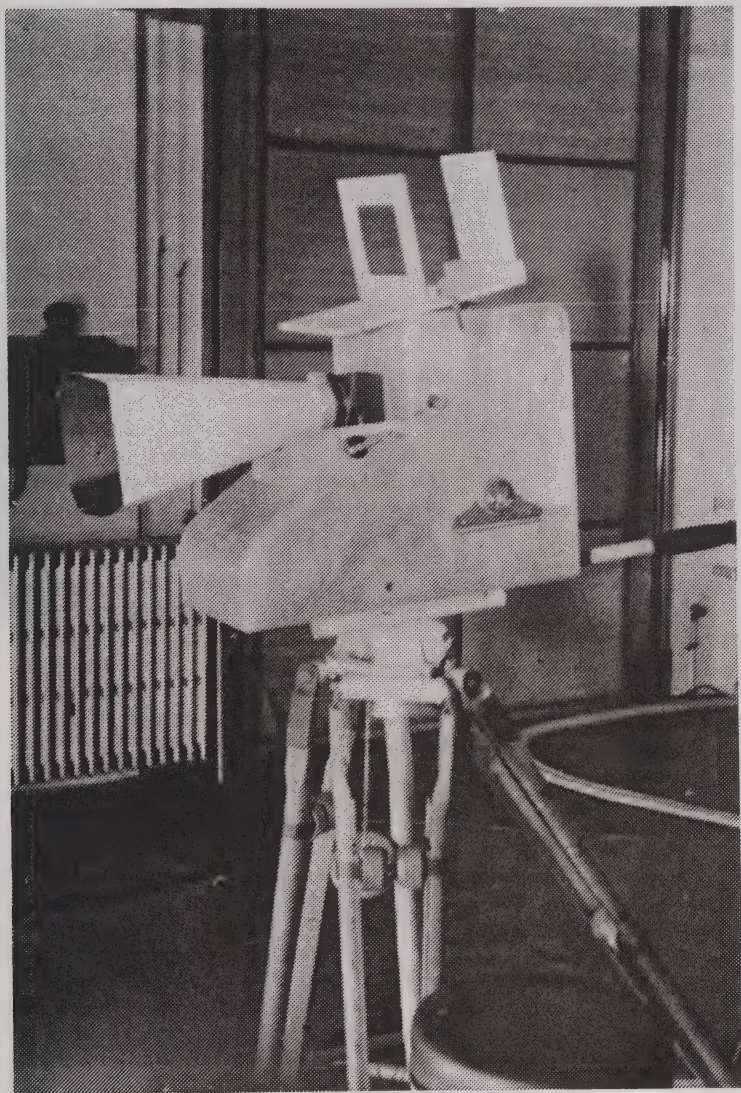


Fig. 2b. Mark Savage (on camera) with Elizabeth Cowell at Alexandra Palace in early 1937 (*photo: Ray Herbert*)



Fig. 3. All subsequent Emitron cameras had an optical viewfinder fitted.

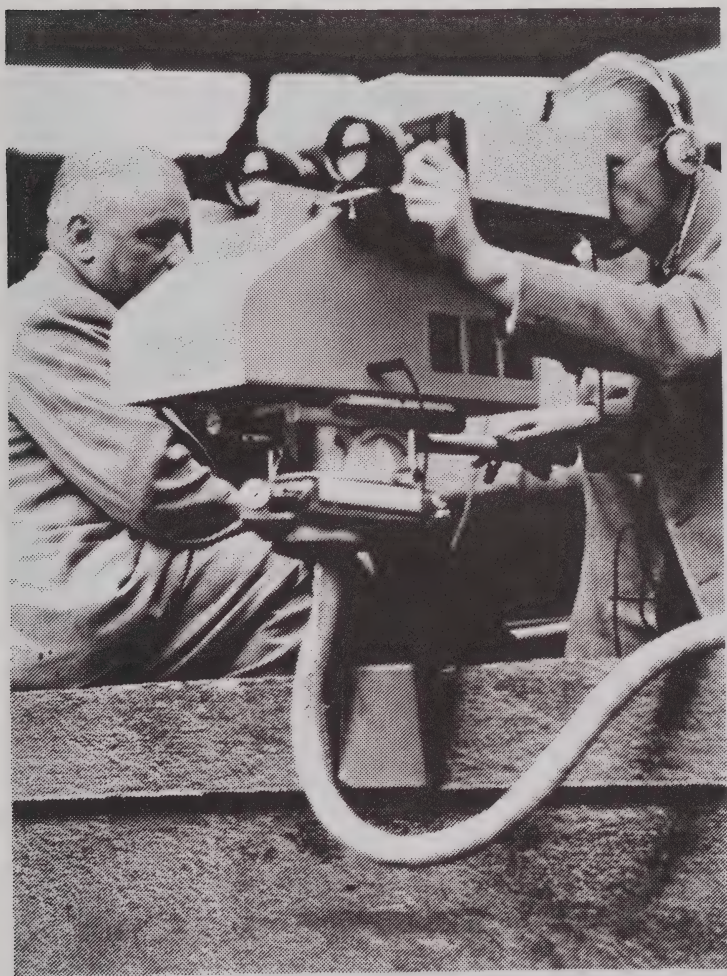


Fig. 3a. A striking view of the Emitron camera and viewfinder. Note wooden tripod. (*Fox Photos, courtesy Ray Herbert collection*).

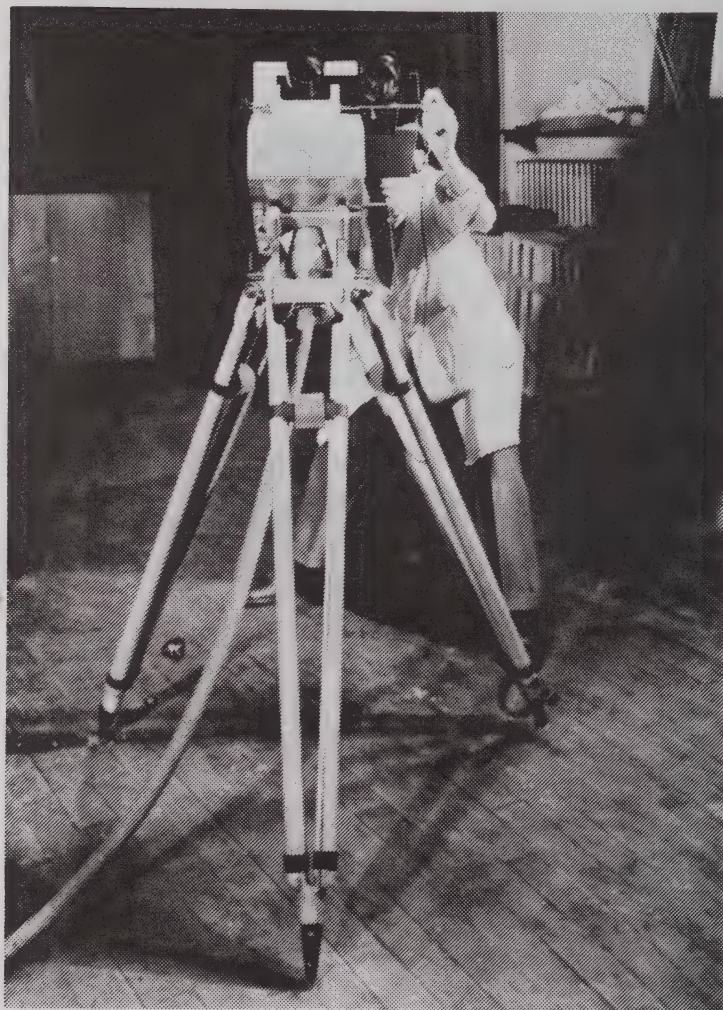


Fig 4. Soon all Emitron cameras had the extended casing below the lens assembly.

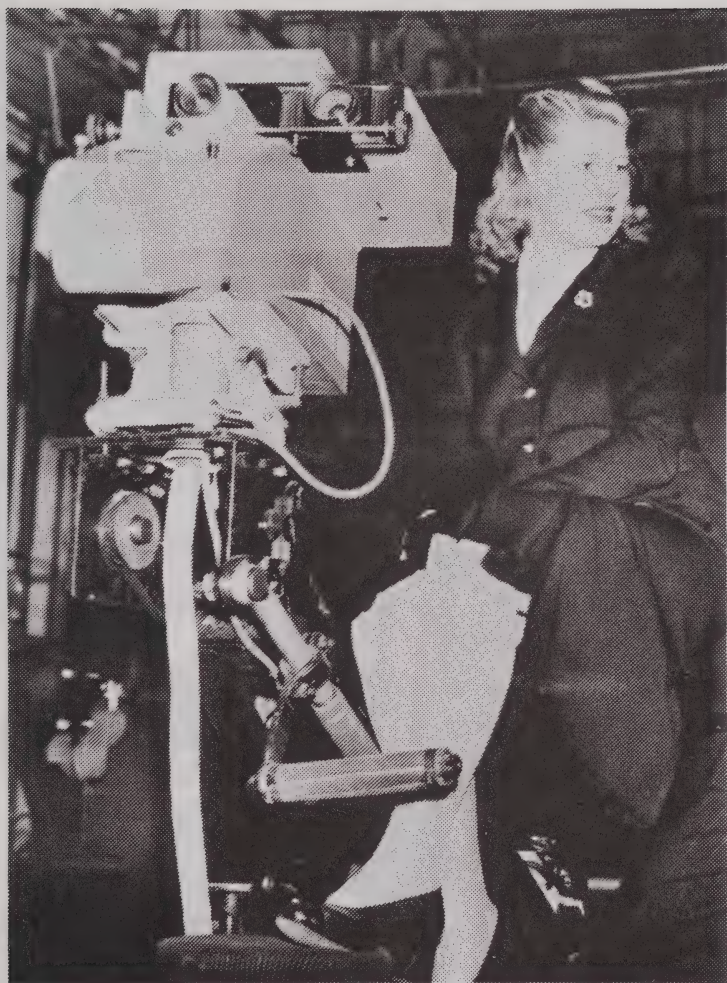


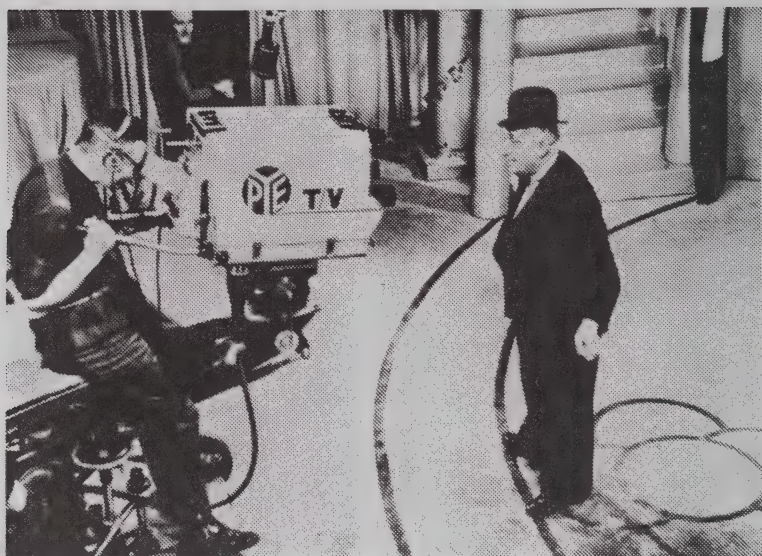
Fig 5. The Super Emitron camera is instantly recognisable because of the odd bulge on the side of the case.



Fig. 5a. Another shot of the Super Emitron, taken in 1947 at rehearsals for the television presentation of *Better Late* at the Garrick Theatre, London.



Fig. 6. The Photicon camera had a box-like shape, allowing a lens turret to be fitted. Note also the diagonal stroke between the T and the V of T/V. Later on this was considered a particularly vulgar way of abbreviating the word Television, typical of what happened if you left 'oily rag' engineers unsupervised!



GRANADA STUDIOS TOUR – Another opinion

Dave Probert

A few weeks ago my wife and I travelled up to Manchester, to the Granada Studio Tour, and here is a brief account of what we saw.

When you enter, your ticket gives a set time for your guided tour. meanwhile, there is time for you to visit some of the other attractions on offer, such as a display of several different cinemas. A 'thirties style foyer with small auditorium was on offer. Highly recommended is the Motion Master, quite an experience, we thought. Other sights are the Magic Show (which is live), The 3D Cinema and the House of Commons set.

Once these had been viewed, it was time for our tour. Along with about thirty others, we visited an old warehouse complex, which housed most of the exhibits of the guided tour. This building has featured in several television programmes; some parts are fitted out, so I wonder if they are still used for production purposes. Particularly interesting was the production control, with all its monitors and controls. At number ten Downing Street, opportunities are given to take photos. Unlike many exhibitions, there are no restrictions on photography; in fact they seem to encourage it! When we emerged onto Baker Street, I was surprised to find that it was brick built – they obviously intend to keep it.

Once the tour is over, you can take as long as you like to make your pilgrimage to Coronation Street, but be warned – it gets very busy at times. From the outside, the Granada Exhibition does not look very promising, but once inside there is plenty to cater for all interests and ages. Facilities are good too, with both self service restaurant and fast food bar. Worth a visit.

TV TRIVIA

DRAGNET DETAILS! Recently heard on Radio 5 during the Dragnet classic radio programmes, as told by Dick Vosburgh. In the television series of Dragnet, apparently the studio scenes were filmed at the Walt Disney Studios.

WHAT HAS COME OVER THE BBC? A collection of vintage 405-line telerecordings were recently shown during Sunday teatime. Nostalgia packed programmes such as Dixon Of Dock Green and This Is Your Life were dusted down for this rare Sunday treat.

CREDIT WHERE CREDITS ARE DUE! It is good to see that the full credits are now being shown in the BBC 2 re-runs of this cult programme. When ATV Midlands ran them, they used to fade out before the end of the show, which was very annoying.

Apologies to Dave as this article has been held over for a while.

From time to time we focus on societies and interests which complement our own; this time we examine Light Music. Many signature tunes of television programmes as well as the music used in the past for interludes, start-of-day sequences and as background to newsreels and the test card can be classed as Light Music and it has a remarkably resilient following, even if it less easy to hear it on the radio today. You can buy all manner of Light Music on CDs and cassettes, in fact you could even argue that for that reason, the music is more accessible today than it has ever been before. Societies catering for those interested in Light Music include the Vintage Light Music Society, the Robert Farnon Society and the Test Card Circle, and you can find their addresses at the very end of this magazine.

Meanwhile, Stuart Upton of the VLMS asks...

WHAT IS LIGHT MUSIC?

Someone in another magazine suggested that readers might attempt to define what has, in the present day, become a somewhat ambiguous term, namely, 'Light Music'. As the Vintage Light Music Society is devoted specifically to this subject, your Editor [Stuart Upton] felt he ought to give his opinions on this vast and interesting aspect of the art of music.

First of all, is it 'Light' as opposed to 'Dark', or 'Light' as opposed to 'Heavy'? As crude as this analogy might appear, it would obviously have to be the latter! If there is any real confusion today, it has come about since the war, and, particularly in the age of tapes and long duration records. Basically, it could be said that a symphony, or a piece of chamber music – 'serious' music as they say – would be 'Heavy' music, i.e. music which makes demands of the mind and must be listened to with full attention, and no distractions, ideally formally seated in a concert hall. Looked at literally, some people may conclude, therefore, that anything tuneful, slight, trivial and undemanding, would have to be 'Light' music. Emphatically, this is not the case. Frank Sinatra, Nat King Cole, a modern jazz trio, or a 50-piece 'lush' string orchestra playing 'Moon River' or 'Some Enchanted Evening' has little to do with light music in the writer's humble opinion. 'Commercial' music would be a more accurate description, aimed at the masses and quick financial return.

Actually, defining what light music is *not* is easier than defining what it really is. A member of this Society wrote some years ago to the BBC's 'Feed Back' programme, asking why the BBC could not broadcast more light music. The producer was sent for; he replied that he could not understand what our member was requesting, as there was already plenty of 'Middle of the Road' music on the air. The terms 'Middle of the Road' and 'Easy Listening' do not define true light music to our understanding.

If you go into most big record shops today, you will find sections for 'Middle of the Road', 'Easy Listening', 'Jazz', 'Pop' and 'Classical'. If you can make

yourself heard above the din of electronic 'pop' music, you may ask a 22 year old assistant if they have any light music. He looks bewildered and shrugs his shoulders. How could he possibly tell you how far it is to the Moon?

As we have already said, light music started to disappear with the advent of the long duration record. and a thing called 'marketing'. Hundreds of LPs were made by 'lush' string orchestras playing standard popular tunes and current 'pops' of the day. mostly in slow time, with collective LP titles such as 'Music For Dreamers', 'Music For Lovers', 'Candlelight', etc.. These LPs were mostly aimed at a mindless audience that wanted 'Musical Wallpaper'. We hope nobody will be offended by these comments, but productions of this sort, in our view, have little to do with what we understand to be light music.

Now comes the difficult part, and what we first set out to define. In our view. the years approximately 1890 - 1950. were 'The Golden Era of True Light Music'. This period also covered the era of the 78rpm gramophone record, hotel, theatre, bandstand, seaside pavilion, and early wireless broadcasting. There were literally hundreds of small orchestras (from four to 35 players), military and brass bands, trios, octets, plus 'proper' singers performing ballads and popular songs of the times, without any unwanted stylisation or affectation. There were also the big dance orchestras, many with strings, playing lovely scored arrangements of popular tunes of those years, musical shows and variety. all 'live'.

However, it is light music that we are concerned with here. The orchestras, bands and ensembles played overtures, selections, 'properly written' entracte pieces, novelties, waltzes, marches, suites, etc., plus the occasional arrangement of a popular tune of the period, or a medley of these tunes. All this music, although basically light and tuneful, was aimed at an attentive listening audience. The combinations were based on the classical orchestra. Two orchestras still remembered today would, perhaps, be Max Jaffa and the Palm Court Orchestra, a salon orchestra of eight to ten players, consisting of strings, piano, organ and celeste. A larger band would be Harry Davison and his Orchestra. This was a 'theatre' type combination of about 25 players, including strings, woodwind, brass and percussion. A kind of symphony orchestra in miniature and capable of playing an extremely wide range of fine music appropriate to its size to a very high standard.

Public performance, broadcasting and recording in those far off days was very demanding. The music had to be very well rehearsed and played straight through. No tape joins were possible, and any singer or vocalist had to perform there and then, not dub their voice in afterwards as today! In these circumstances. the standards and disciplines were naturally much higher than they are today. Don't let people tell you otherwise!

Today any errors are quickly covered up by technology, even two bars can be repeated and spliced in where necessary. Quite frankly, a large percentage of what is done today is of little value to posterity. as it is all 'faked', and all we get are the 'best bits'.

There is today, apart from vintage re-issues of old gramophone records and occasional BBC broadcasts, very little true light music performed, except at some seaside towns, London bandstands in the Summer season, or, in the foyers of the National Theatre and Royal Festival Hall, for a passing, mostly unappreciative and often, noisy audience.

Sadly. there is little likelihood of any real change, as the development of electronics has virtually changed the whole face of the professional entertainment world. Our old gramophone records will mainly have to suffice. Let us be grateful for all the jewels we have left to us, many of which are inimitable, and, mostly, in fine natural sound quality, unhampered by some of today's unwanted and often, overrated technology!

Reprinted with acknowledgement from VINTAGE LIGHT MUSIC, the quarterly magazine of the Vintage Light Music Society. For membership details please write to 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

Trade on Video: Where to Buy BBC Trade Test Colour Films

Russell Chaney writes

Of all the films shown by the BBC as trade test colour films, the more popular ones, such as Shell and BP, are still largely available but some of the others are more difficult to track down.

In this listing I have indicated the contacts where the films are readily available at a reasonable cost.

BP INTERNATIONAL LTD (also holds National Benzole films)

Britannic Tower, Moor Lane, Moorgate, LONDON, EC2Y 9BU.

Contact: Colin Swinson, 0171-496 2264. Approximate cost: £37.50 per VHS tape.

PEN TAN VIDEO LTD (holds BOAC films)

Imex House, 6 Wadsworth Road, PERIVALE, Middx., UB6 7JJ.

Contact: Paul Johnson, 0181-991 2458. Approximate cost: £45 per VHS tape.

PHILIPS INTERNATIONAL B.V. (holds Dutch titles but almost certainly not the Mullard and Pye films)

Company Archives/Historiography, Building EN, Postbus 218, 5600 MD Eindhoven, NETHERLANDS.

Contact: Dr. I. J. Blanken, 00 31 40-757486. Approximate cost: £65 per VHS tape.

SHELL INTERNATIONAL PETROLEUM COMPANY LTD

PAC/232, Shell Centre, LONDON, SE1 7NA.

Contact: Eddie Cannon, 0171-934 6577. Approximate cost: £12.50 per VHS tape.

TEAM SPIRIT (holds Ford films)

P.O. Box 1281, POOLE, Dorset, BH14 9YL.

Contact: Michael Skinner, 01202-735961. Approximate cost: £25 per VHS tape.

The Editor adds:

In some cases the original organisation which commissioned the films has changed name (e.g. Pye and Mullard are now Philips, the British Travel Association is the British Tourist Authority, and AEI is now part of GEC). Some companies have disposed of their older films, although copies may exist in the libraries of technical colleges, county education authorities and the British Film Institute.

Some readers may feel that the charges shown above for these films are unreasonable compared with a sell-through tape selling for £9.99 or whatever. These tapes sell by the thousands, these specialist films do not. In fact it is remarkable that the companies concerned are prepared to sell copies at all; there is no real profit in the activity and other firms have a policy of not making their films available at all.

You need to be aware that having films transferred to video on a one-off basis is normally expensive (facilities houses will charge from £50 to £100 per film) and subject to extensive copyright clearance.

We do understand that viewing copies of some of these films are in circulation, particularly among members of the Test Card Circle, and joining that organisation (address details inside rear cover) and placing a small ad in their magazine might pay dividends.

DIESEL TRAIN RIDE (British Transport Films) available from FAME, P.O. Box 608, Hailsham, Sussex, BN27 3UN (01323-849186) price £19.85. FAME is the company which licenses all British Transport Films and many other BTF titles are available on other video labels.

OVERHAUL. It is understood that this film and some other BTF titles are sold by the London Transport Museum, Covent Garden, LONDON, WC2E 7BB (0171-379 6344)..

THE ULTIMATE A - Z INDEX OF BBC-2 TRADE TEST COLOUR FILMS

Inevitably some amendments have come in, so you may wish to mark up your copy.

First of all, THE SMALL PROPELLOR should have been spelled with an O, not an E.

BEHIND THE SPACEMAN. Produced by NASA.

EVENTFUL BRITAIN. It is suggested that this was released by the British Travel Association.

EVOLUON was released by Philips.

FACES OF AUSTRALIA. It is suggested that this was produced for Caltex.

FOUR MEN OF INDIA. It is suggested this was produced for Unilever.

JAPAN - SEASON BY SEASON. It is suggested that this was released by JAL Japan Airlines.

JAPAN THE BEAUTIFUL. It is suggested that this was produced for Caltex.

LAND OF THE SUN RETURNING. It is suggested that this was produced by Unicorn Productions for Philips.

OFF THE BEATEN TRACK (British Transport Films). It is suggested that this film was shown in addition to the titles published previously. No dates or timing available.

PEACEFUL REVOLUTION. It is suggested that this was produced for AEI in India.

PEMBROKESHIRE - MY COUNTY. It is suggested that this is an Esso, not Shell, film.

PROMISE OF PAKISTAN. It is suggested that this Rayant Picture was made for Caltex.

QUESTIONING CITY. It is suggested this is a British Travel Association film, not Pye.

RUN AWAY TO THE SEA. Produced for P&O Lines.

ROYAL RIVER. It is suggested that this was produced by the National Film Board of Canada, not Shell.

VILLA MON RÈVE. Production attributed to Films Pierre Remont.

TECHNOLOGY LAG

Not all of today's electronic wizardry is as new as we think – an anomalous factor called technology lag often comes into play. We have been combing the archives with some prophetic results.

I. THE VIDEOSONIC SOUND SYSTEM – A 405-LINE PREDECESSOR OF NICAM

Pat Hawker G3VA

The mention in the September *Technical Topics* of the No. 10 set with its pulse-width-modulation has reminded Ian Waters, G3KKD, (who joined Pye in 1948) that the company used the experience gained with the No. 10 set to develop a 'Videosonic' TV sound system.

This used a single 10,125kHz (line frequency of the 405-line system) audio pulse placed in each line blanking interval. The idea was to remove the need for a separate sound transmitter. The system was proposed to the BBC in time for the restart of the 405-line TV service. Whilst the system was turned down on the grounds that the pulse rate would limit the audio bandwidth to about 5kHz, it seems likely that the BBC and GPO were primarily concerned not to make obsolete surviving pre-war sets (probably a few thousand of the 20,000 sets sold between 1936-39). The fate of the system was sealed when, during a demonstration to industry chiefs, one receiver went out of line-hold. This caused the audio gate to sweep across the video information and produce a long loud 'raspberry'.

It may also be worth recalling that EMI offered a 605-line system which, if it had been adopted, would have almost certainly become the European standard. This would have eliminated the trauma of the much later change over from 405 to 625 at a time when there were millions rather than a few thousand sets; 605 lines would also have significantly increased the audio bandwidth if combined with the Pye Videosonic proposal.

G3KKZ points out that if the system had been further developed and adopted it would have greatly simplified the design of TV transmitters and reduced their cost. It would have been particularly beneficial for transposers for local relays where the linear amplification of a combined vision and sound signal, without undue intermodulation, has always presented difficulties. The Videosonic system was resurrected in the 1960s by TV amateurs in the Cambridge area and used successfully to provide a sound channel for the 405-line AM 70cm TV transmissions then in use.

One curiosity was that if video was faded to black, leaving only sync and audio-modulated pulse, anyone tuning a communications receiver would find an audio signal every 10kHz across several MHz of the band! The sound-in-sync system used by the BBC for many years to convey mono and

now stereo along programme links (and the basis of the present Nicam system) can be seen as a direct descendant of the Videasonics system but using high bit-rate digital pulse-code-modulation (PCM) rather than analogue pulse-width-modulation.

Reprinted, with acknowledgement, from the article TECHNICAL TOPICS by Pat Hawker in the December 1994 issue of *Radio Communication*.

2. HDTV AND MULTI-CHANNEL IN 1946

Andrew Emmerson

It can be argued that the key elements of the technology required for multi-channel digital television – or something very close to it – were in place by 1946. This, as far as I can trace, was first revealed in print the same year, 1946. The author was Kenneth Ulllyett in the long defunct publication *Courier*, a sort of all-British version of *Reader's Digest*. Just read this.

Radio experts have been disclosing the secrets of frequency modulation broadcasting, but this system is already out-dated by a new British discovery. The BBC Television section is very enthusiastic because the pulse system offers a very special advantage to television. Sight and vision can be broadcast on the same wavelength. In fact, a *choice* of television programmes, both sight and sound, could be put out on the same wavelength lane, leaving receiver pulse selectors to sort them out.

In his article Ulllyett describes both pulse width and pulse time modulation and put his money on pulse time. He had witnessed tests, he said, which showed it was possible to get better sound definition and tonal quality by varying the timing of the pulses rather than their shape. Today we would call the technique pulse-position modulation and the alternative pulse width system which he refers to had recently been exploited during the war to best advantage in the Wireless Set No. 10, a somewhat prosaic designation that in fact conceals a fully mobile multi-channel radiotelephone system operating on a 6GHz carrier.

Entirely British in design and conception, this was undoubtedly the world's first multi-channel communication system and was yet another engineering achievement that helped 'save our bacon' in those dark days half a century ago. The 'Ten Set' as it is also known used pulse-width modulation and after early trials in 1942 was first used to link the Isle of Wight to Cherbourg, just after D-Day. Subsequently it provided vital speech links, within the advancing forces and back to the War Office in London. It was flexible and secure, whilst there is no evidence that the Germans even knew of its existence, let alone that they succeeded in intercepting it.

Ulllyett described the pulse system as being equally valid for sound broadcasting as for television although he conceded it would not see the

light of day in the immediate future. 'The present position is that all radio manufacturers in Britain are committed for at least 18 months to a programme of over 60 per cent for export, and they could not possibly make home receivers for the pulse system.'

High-definition television, that is with more than 1,000 lines, also saw its first serious exploitation fifty years ago as part of war efforts.

In Paris the Compagnie Française de Télévision maintained development work on television throughout the period of German occupation, producing a 1050-line system, described by an Allied Combined Intelligence Objectives Committee report compiled in October 1944.

A demonstration of a 1050-line system was seen on a cathode ray tube of 15" diameter. The picture was extremely good, definition and contrast were very good, even up to the corners of the picture. At a distance of eight feet the quality was comparable with that of an ordinary cinema. During the demonstration, films and a live scene from the studio were shown on both the 450 and the 1050-line systems. The improvement in the increase in entertainment value of the 1050-line picture was most marked. The same type of iconoscope [camera tube] was used in the 1050 and 450-line systems.

The report continues that although the 1050-line transmissions were well ahead, they were not yet ready to be put into service and that if television started again in the next two years, it would surely start with the 450-line transmissions. History proved the author of the report entirely right.

Whereas the French were devising high definition television for broadcast entertainment purposes, the Germans had a different purpose in mind. In mid-1940 Fernseh technical experts developed and demonstrated a complete 1029-line television system, the purpose of which was said to be transmitting maps for military purposes. Employing a slide-scanner as pickup device the apparatus gave exceptional results, exceeding 16mm film in resolution. Despite this apparent success, the authorities were apparently unconvinced of the system's strategic value and given its need for 15MHz transmission bandwidth, it is difficult to see how these pictures could have been transmitted with security over long distances.

What became of this work in France and Germany? In the latter case, not a lot. After the war German researchers remaining in the Russian Zone were spirited off to Leningrad, whilst the two installations which had been moved out into Sudetenland (then a part of Germany and now in the Czech Republic) to avoid Allied bombardment formed the nucleus of Czechoslovakia's television development scheme. In the western zones of Germany the Allies initially prohibited any further research into television and thus any momentum was lost. In any case it was now considered that 625 lines were a more practical compromise for entertainment television.

That was not the thinking in France, however, and television was a field in which France intended to excel in the new era of peace. Again, however, a compromise was called for since their 1050-line system would occupy too much bandwidth over the air. So by 1948 an 819-line system, demonstrably superior to the existing British, American and new German systems, was devised and this remained in use for nearly 40 years. As well as demonstrating Gallic achievement, there was a notion that the unique 819-line system would discourage foreign manufacturers from entering the French market, a strategy that no longer succeeded when Sony and other Far Eastern manufacturers brought out transistor portable sets which included the 819-line standard in the late 1960s.

What lessons can be learned from these demonstrations of premature technical achievement? Certainly that given the correct environment and resources, the timescale for new development can be compressed considerably, and the pride in achievement and the enthusiasm to take this further are hard to suppress at the time. Technical virtuosity is of little value, however, if there is no commercial market for it and no means to apply it to mass production. For this reason it was sadly inevitable that the euphoria for multi-channel television, high definition pictures and cellular radio (yes, this was also foreshadowed here in 1947) at the end of the war was fated to subside and not surprising that fifty years on we are only now really starting to enjoy the benefits of those predictions. For technology to create a mass market it must offer something the broad public both desires and can afford, and back in 1946 most people's minds were on matters more prosaic than advanced home entertainment or convenience in communication. In those days even a normal telephone in the home was a luxury, whilst television was exclusively for the well-off. Times change.

An extended version of this article appeared in the July 1995 issue of *Electronics & Wireless World*.

RELICS ON THE ROOF TOPS

A look at vintage TV reception and aerials

by Ray Pallett

I do not remember when television aerials first caught my eye. I do remember that when we had our first television in 1953 when I was 6, I recall my father saying that we had an X aerial because it gave a better picture than its arch-rival, the H. These were the days when we only had BBC television which, in our case living in Southend-on-Sea, was beamed all the way to us from Alexandra Palace on Channel 1 in Band I.

1953 was, in retrospect, perhaps the wrong time to invest in a TV. After all, if we had had the set the year before, we could have watched the coronation; if we had waited a couple of years we could have bought a set and aerial capable of receiving ITV. As it was, we were unable to afford a 'converter' for our 12-inch Ekco TV and the Band III aerial necessary to receive commercial TV for some years.

In the later 1950s transmissions ceased from Alexandra Palace and started from Crystal Palace, about 15 miles to the south. Our X aerial was now pointing in the wrong direction! Would it need to be moved? Fortunately, we had received an excellent picture from Alexandra Palace and we really noticed no difference when Crystal Palace came 'on air'.

We moved in 1957 from Southend to Westcliff (distance: 2 miles) and we took our faithful old X with us and had it erected at our new residence. Soon after I developed an interest in radio and TV and picked up a Band III converter from a junk shop for something like five shillings. A converter was a device which received the Band III channel(s) and converted the frequencies to a Band I channel for feeding in the aerial sockets of the old single-channel Band I TV receivers. The converter could also select a Band I channel.

I took the converter home and after much knob twiddling, managed to get a picture on Channel 9 from Associated Rediffusion (AR) broadcasting from a 200 foot tower in Croydon, 1 mile away from Crystal Palace. Joy of joys! I switched the converter to Channel 10 and Southern Television came through from Dover. I switched to Channel 11, twiddled the fine tuner, and Anglia Television came through from Mendlesham. Those were the days that the different ITV companies generally broadcast different programmes outside the peek period of 7.00 - 10.00pm.

Interestingly enough, watching the local news programmes on the 3 ITV regions we could get, none of them really covered the Southend area very well, despite being in the official coverage area of the three transmitters. A-R concentrated, naturally enough on London: I don't think Southern

realised there was civilisation north of the River Thames. And Anglia didn't cover south of about Chelmsford. We were in a television 'no man's land'. (Incidentally, we still are.)

The ITV pictures we received from the three transmitters all suffered from much pattern interference which meant that we couldn't really watch ITV for very long with any comfort. This was probably BBC 'breakthrough' interference as we did not have an ITV aerial and had just plugged the X into the Band III socket!

However, being given a glimpse of ITV, it wasn't long before we had an ITV aerial erected. Although much of the town could get satisfactory reception from the 3 transmitters mentioned above, 99% of aerials in the area were set up for A-R TV's transmitter in Croydon. We followed suite. Our aerial was installed in 1961 and was an 8 element yagi array; it gave us an excellent picture even though we were 'looking' slightly uphill. It didn't pick-up Dover or Mendlesham; we had to use the X if we wanted to watch Southern or Anglia.

In those days the weather used to upset TV reception, especially on Band III. One very warm summer's evening we found that reception from Crystal Palace was severely marred by thick horizontal 'bands' of interference. Occasionally, these bands turned into another picture moving back and forth across the screen. It was, of course co-channel interference. Granada TV in the north and Westward TV in the west country also broadcast on Channel 9 so I guessed the interference came from one of these areas. I switched to Channel 8 and, lo and behold, ABC TV came in loud and clear from the Lichfield transmitter in the midlands! We viewed ABC for a couple of nights, then things returned to normal and the excitement was over.

My interest had developed to the extent that I bought a book around this time, the title being **Practical TV Aerial Manual for Bands I and III**, by R. Laidlaw. I constructed an aerial to receive Anglia TV. It was made out of a piece of wood with holes drilled to take the 6 elements. I erected it on the side of the house but was disappointed with the results. Reception was better than using the X, but there was still pattern interference. Due to not having a 'head for heights', I couldn't get the aerial high enough.

A few months later in 1962 there was some more excitement as the ITA were building a new higher mast at Croydon right next to the old one to improve coverage of the London transmitter. As the new mast was built, so our ITV picture got weaker and weaker! The local newspaper gave the answer - the new mast was immediately between the old mast and Southend and it was casting a 'shadow' 40 miles long. Apparently the ITA anticipated this but did nothing to warn people or to prevent this happening. All they advised was to turn your aerial to face Dover. Quite a number of people did this. We did as our picture from Croydon all but

vanished. But much of the town in higher locations could continue to receive satisfactory pictures from Croydon. In any event, those in the higher locations in the town could get a satisfactory picture from Dover anyway, using their 'London' aerials. Eventually the new transmitter came on-air and so we all turned our aerials back. We never noticed any improvement in picture quality.

A year or so later we moved the one-and-a-half miles to Leigh-on-Sea to a relatively high location. An X and 8 element Band III aerial pointing towards Croydon were left for us and we found that we could receive excellent pictures from Dover as well. Very little from Mendlesham, though, maybe because there was a wood not far away in that direction.

It wasn't long before BBC 2 came on the air on Channel 33 in Band IV. Nothing would be the same again! Nowadays, I look around the chimney pots of Southend-on-Sea and still find that about 80% of aerials are pointing towards London. Some are pointing towards Sudbury for Anglia TV, some towards Bluebell Hill or Dover for Meridian. Some people have aerials for all three regions. But somehow the magic has gone.

I look back and remember being proud to show my friends our TV showing a test card with Croydon or Dover or Mendlesham on it. Just before programmes began, each station played its own theme and showed some scenes from the region served. And then you would have a choice of viewing especially during the off-peak times. Films, I remember, were usually on at different times or dates in the different regions. So if you missed a film on AR, for example, you could catch it another time on Southern or Anglia.

What have you got now? 24 hour-a-day broadcasting on ITV means there are no test cards or theme music. And apart from regional news magazines (up to about 40 minutes a day) and some late night programmes, all regions are virtually the same.

The sub-title of this piece is 'A look at vintage TV reception and aerials'. I have mentioned three types of vintage aerial, the X, the H and the Band III yagi array. Whilst out in the town recently, my eyes drifted sky-ward and there on a chimney pot was an old H pointing towards Alexandra Palace and 8-element Band III yagi still defiantly up there pointing towards London among a forest of silly little Band IV and V aerials.

What a feast of programmes these old pieces of aluminium had delivered in their heyday to someone's black and white television!

I wondered just how many old Band I and Band III aerials had survived. I decided to take a look. I was amazed. Although most of these old aerials had long gone, a number still remained. I spotted examples of all the different types of Band I and III aerials I had remembered.

There follows a list of the types I have seen recently still proudly erect on rooftops mainly of Southend. Most of those still in their original positions are pointing to Croydon. One or two are pointed towards Dover. Many now have lost some components, or are twisted out of shape. Some are just hanging by their cable. The main areas of deterioration are missing Band I elements. These are all sad reminders for all to see of a bygone age of British television.

BAND I AERIALS

Single dipole

The H (i.e. a 2 element yagi)

3 element yagi

A double H

The X

A folded X (i.e. all elements were like folded dipoles)

The K

Most of those remaining are H or X in a ratio of about three H types to one X. This is strange as I recall the H being far more popular in its day than this suggests. I have only seen one example of the other types described above.

BAND III AERIALS

Standard yagi arrays of 4, 5, 6, 8 and 9 elements

A rare example of the single yagi with a double length folded dipole

Double 6-element yagi arrays

Most of those remaining are standard 6, 8 or 9-element yagi arrays. I have also seen a few with 5 elements and one each of the other types described.

In the sixties I remember seeing 3 and 10-element single arrays and double 4 and double 8-element arrays; but I have not seen any remaining in this area.

COMBINED BANDS I AND III AERIALS

These seem to be in three distinct types:

Type 1: $x+y$, where the x is the number of band I elements and y the number of Band III elements.

The co-axial cable seems to be connected to the Band I dipole with the first Band III element almost immediately in front of it.

There are several different variations of design still evident:

- a Band III reflector behind the Band I dipole;
- the first Band III element being a folded dipole with rigid wire connectors to the Band I dipole;

- the first Band III element being double the normal length.

The above three descriptions only seem to apply to versions with a single Band I element; the following variations seem to apply to all these types.

- band I dipoles having Band III elements clipped on to them;
- a Band III dipole actually connected to the Band I dipole at the top and bottom;
- a 'swivel' arrangement where the Band I reflector can be moved when the Band I and Band III transmitter are not co-sited. (This would only work for vertical polarisation).

These types make up the majority of all the vintage aerials I have seen recently. Most of those I have spotted are 1+7 or 2+5. There are almost as many 1+5. I also noticed one example each of a 1+4 and 1+9.

Type 2: $x+y$, where x is an X-type Band I aerial and y is the number of Band III elements.

The first Band III element is 'bent' at the top and bottom to avoid it touching the X and is connected by rigid wires to the X.

A fairly rare example has the first Band III element as a folded dipole.

These are all considerably rarer than the $x+y$ type of combined aerial.

Most of those I have seen are $x+5$ or $x+7$. I have seen a couple $x+4$. I wonder if these came with other numbers of Band III elements?

Type 3: $H + \text{double } x$, where x is the number of elements on each of two Band III yagi arrays.

The H is in the centre with a Band III yagi either side. The Band III aerials are connected to the H with rigid wire.

All those I have seen are $H+3$ or $H+6$ in about even numbers. They are reasonably rare in this area. I imagine they came in other sizes, for example $H + \text{double } 8$ or 9 .

COMBINED BAND I, II AND III

A 1+5 combined Band I and III with single dipole for Band II added. The Bands I and III elements are vertically polarised whilst the Band II elements are horizontal.

I have seen but one example of this. I believe these appeared to serve the TVs which also had VHF radios which were popular in the 1950s.

COMBINED BANDS I, II AND IV

A 1+5 combined Band I and III with 9 elements for Band IV. The bands I and III elements are vertically polarised whilst the Band IV elements are horizontal.

I have seen a few examples of this. They first appeared when BBC2 opened and TVs on the market were dual standard 405/625 line sets.

In summary, most of those I have seen are 1+5, 1+7 and 2+5 combines; these were more or less the norm for this area. These vastly outnumber all other types remaining. Nevertheless the sheer variety and quantity of these old relics still amazes me. The one variation I have not yet seen in this neighbourhood is a horizontally mounted Band III aerial pointing at Mendlesham for Anglia Television. I had one, albeit a home-made one, but I am sure I recall seeing a few 'proper' Anglia aerials on rooftops about the town back in the sixties. If anyone reading this knows of one still remaining in Southend, please let me know where it is so I can complete this trip down Memory Lane!

Many thanks, Ray, for a fascinating article which should start people looking upwards (and getting a few funny looks in the process!). Ray, by the way, is publisher of MEMORY LANE, a specialist magazine on popular music of the 78rpm-era. You can receive further details of the magazine (same format as 405 ALIVE) by writing with a stamped addressed envelope to Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

By the way, there a couple of other patterns of commercial Band III aerials we could mention. One was the 'fishbone' in which the elements were angled at about 60 degrees and the other was one with a parabolic reflector of vertical rods in a semi-circle behind the active vertical element. Both were relatively uncommon and may have been made by smaller regional companies; I have seen several fishbones in Shrewsbury in recent years, whilst the only parabolic I knew was in a back lane in York (and now gone!).
[Editor]

NOTES & QUERIES

What are sell-through tapes?

This is the name given to the prerecorded video tapes you can buy at W.H. Smith and other retailers. No, I don't know why they are called this unless it's to distinguish them from tapes intended for rental only, and sorry, I forget who posed this question originally. But that's the answer. [Editor].

Grandstand introduction sequence

Back in the 1960s and 60s the BBC-TV *Grandstand* (or was it *Sportsview*?) programme opened with a film sequence involving separate films in the four lenses of a TV camera. Has this sequence been released on a sell-through tape? Answers on a postcard please!

What was the first product advertised on television?

Before the birth of ITV in 1955 and the use of TV adverts at the Hairdressing Fair in 1930, mentioned in previous answers, the first TV commercial in Britain was an advertisement for the Daily Mail, shown at a demonstration by John Logie Baird at the National Radio Exhibition in Olympia on September 26, 1928. It was screened on a dozen sets and viewed by an audience of 50.

Alan Becken, Melton Mowbray.

[From the *Daily Mail*, October 26, 1993. We have not seen the previous answers submitted or indeed any subsequent ones.]

Here are two interesting items which appeared as readers' letters in the 24th January issue of Ariel, the staff newspaper of the BBC.

Pan and Scan: The Swinging 60s

The panning of Cinemascope films is somewhat older than implied by Alan Howden's reply in *Ariel* (January 10). In the late 1950s daytime experimental colour transmissions were made from Lime Grove on the old 405-line TV system using, among other things, a Cintel 35mm telecine machine. The machine was also used occasionally for running film clips in evening film review programmes because the black and white results from colour films were thought to be better than from the normal monochrome telecine machines.

A prototype panning device was built and often used from about 1960 onwards in these programmes for Cinemascope films. We operated the panning knob manually on verbal 'pan left' or 'pan right' cues from the production gallery. This was not always too successful, though, because, having panned to one side for some particular piece of action a change of shot might result in the operator being 'wrong-footed' and the need for a rapid swing to the other extreme.

David Daborn, *Projects, World Service.*

Secret service

The obituary for Alfred Thomas (*Ariel*, November 15) does not mention his most important job of frequency conversion of A.P. [television] transmitters during the war to combat nightly changes by the Luftwaffe's *Y-Gerät* system.

At Ally Pally, he was the BBC's top expert in tuning complex transmitter circuits to a new carrier frequency, normally in peace time a major job for the contractors. Had these operations been more than 1 per cent off target, then the Luftwaffe's London Blitz would have created similar havoc to that achieved in Coventry. These successful counter-measures were code-named *Domino* and *Benjamin*.

I note with pleasure that *Ariel's* obituary suggests that 'A.N. Thomas's unchronicled wartime services merited greater recognition', which is why I feel that it is time the veil of secrecy was lifted.

W.C Pafford, Ferring on Sea, Worthing



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**DALKEITH AUCTIONS, DALKEITH HALL, 81 OLD CHRISTCHURCH ROAD,
BOURNEMOUTH, BH1 1YL.**



'ON THE AIR'

The Broadcasting Museum

See and hear the story of British Broadcasting in this exciting new museum on the historic Chester Rows

📻 Hear how British Broadcasting was born and discover how your voice goes 'on the air'.

📻 Return to wartime Britain and experience how wireless was a lifeline to those at home and on the battlefield.

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📻 Browse in the world famous Vintage Sound Shop and choose from its unrivalled collection of carefully restored vintage radios and gramophones.

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It's the cat's whiskers!



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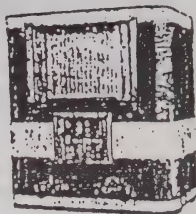
Before travelling check out of season opening hours

42 Bridge Street Row, Chester.

Tel/Fax: 01244 348468

THE LEADING MAGAZINE FOR ALL VINTAGE RADIO ENTHUSIASTS

The Radiophile



SERVICING • RESTORATION • DISCUSSION
NOSTALGIA • CONSTRUCTIONAL PROJECTS

INTRODUCING THE RADIOPHILE.

As a radio enthusiast, you may already have heard something of our magazine. Why not sample it for yourself? We believe that you will agree with our readers that it is by far the best of the publications dealing with vintage radio with its authoritative yet friendly articles and its devotion to the "feel" of the period it deals with. *This is not a "coffee table" magazine with merely superficial appeal.*

The Editor, Chas.E.Miller, has been engaged professionally in radio work since 1948 and in technical journalism since the early 1970's. His book *A Practical Handbook of Valve Radio Repair* is the definitive work on the subject. The various writers who contribute are also well qualified in their fields and provide a valuable store of information for the readers. The Radiophile also offers its subscribers a service that is unmatched elsewhere: its large library of service sheets and manuals covers a vast range of models and these are available as photo-copies at very reasonable prices - typically half or less those charged by specialist firms. The book department has on offer hundreds of volumes dealing with vintage radio and allied subjects. In addition readers may place small advertisements free of charge. The Friends of The Radiophile, an informal association, operates "get-togethers" every six months at which readers meet to buy, sell or exchange equipment - and chat - in a friendly, relaxed atmosphere markedly different from other such functions. Full details of forthcoming events are given in the magazine.

At present a six-issue subscription to The Radiophile costs just £15.* Do yourself a favour by sending off your subscription now so that you will miss no more issues! If you would like to see a specimen copy first, to show you what you have been missing, send just £2.50. All back numbers are available at a cost of £2.50 each, including postage. Special rates will be quoted for large quantities.

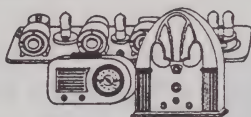
Our telephone number is 0785 284696. It is manned from 0900 - 1300 and 1400 - 1700 Monday to Friday; an answering machine is usually available at other times.

*UK and Eire, surface mail. Overseas, surface mail, £21 for six issues.

The Radiophile, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

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THE RECORD MACHINE

Bimonthly Jukebox Magazine

The Record Machine, launched last October, is a not-for-profit magazine dedicated to jukeboxes and old amusement technology. Each issue comes crammed with interesting articles about the jukebox, and we have covered so far such diverse topics as chrome plating, amplifier electronics and analog audio. Each issue we take an in depth look at one particular jukebox, along with a whole host of regular features for the committed hobbyist or the interested outsider. If you would like to know more, just send a C4 size SAE.

**152 Ravensbury Road
Earlsfield
London
SW18 4RU**

**A year's subscription costs: UK £7.50
Mainland Europe £10.00
US £16.50**

The DINOSAUR labs are proud to announce...

Li'l DINO Band 1 modulator.

NEW

NEW

It's here at last! Due to popular demand (at least 3 or 4 people have asked), we are now able to supply a modulator worthy of the Dinosaur name. You might expect this product to have one or two performance enhancing niceties not found on other similar designs, if so you will not be disappointed. The Li'l Dino is the only modulator to be equipped with a video feedback clamp. Other designs use a simpler circuit known as a 'DC-restorer', this circuit works well considering its simplicity, but it can't cope with rapidly varying picture content. In extreme cases this may result in 'field roll' on picture cuts. The improved circuitry in the Li'l Dino should ensure optimum performance in this respect.

And then there is our output filter: this suppresses harmonics of the carriers that may otherwise cause unwanted patterning on vision or hum on sound. I could go on at length about the crystal controlled stability and the quality of the components, but I think I can best sum up by saying that I think it works very well and my Murphy V114 television agrees!

All this comes on a PCB 120mm×80mm. The power requirements are modest, namely 12v @ 50mA. The price for the completed board and leads is £80. Customers who have bought a standards converter from us may deduct £5. The modulator is designed to be a stand alone unit but we can build it into new standards converters, the price for a completed converter with modulator is £415.

NB. Sorry, we can't fit a modulator inside existing converters (the connectors are in the wrong places). We can however modify them to power an external modulator.

Please include postage & packing; £3-00 for modulators, £8-00 for converter with modulator. Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum (by prior arrangement) free of charge.

WARNING: Owning a Dinosaur product can seriously extend your choice of vintage viewing.

N.B. We are, like you, enthusiasts. We are not a business. Please confirm price and availability before ordering.

Phone:- Dave Grant 0689 857086 or Mike Izycky 0778 344506.

4,Kemble Drive, Bromley, Kent. BR2 8PZ

New goodies from Chevet Supplies

THE VINTAGE WIRELESS BOOK LISTING. Published regularly, containing hundreds of out-of-print old and collectible wireless and TV books, magazines, etc.. Send six first-class stamps for current catalogue or £3.75 for next four issues.

ESSENTIAL NEW BOOKS

RADAR DEVELOPMENT TO 1945. Special Purchase, limited stocks. A remarkable work published for the IEE, edited by R. Burns. A hefty volume (12" x 8.5"). Written by former and current radar experts. 528 pages. Progresses from the 1930s to 1945. Includes many systems used by the UK, Germany, Italy, France, USSR, USA, Japan, etc. Compiled by a professional historian. Contains many historical photographs, technical drawings and technical information hitherto inaccessible. The most authoritative early radar book to date. Original price £69. Our price £39.95 including UK postage, overseas extra.

JANE'S MILITARY COMMUNICATIONS 1989. Tenth edition. A vast volume 862 pages. Large format. Wraps. Contains descriptions, photographs and basic details of the world's military communications equipment. Brand new in carton. Published at £80, our price £45 including UK postage (overseas extra).

EARLY WIRELESS. By A. Constable. This excellent book retraces the paths of history which culminated in the final appearance of the wireless set. Many early sets are illustrated. Much information is provided for the wireless historian. 167 pages, halftones and boards. Brand new: £8.50, p&p £1.75.

BRITISH TELEVISION, THE FORMATIVE YEARS. By Prof. R.W. Burns. Special purchase of an out-of-print book on early television 1929-1939. Sponsored by IEE History of Technology in association with the Science Museum. 488 pages. Well illustrated. A highly collectible item based on written primary source material. An invaluable addition to the literature on the subject. Published at £60, our price £45 including postage.

OTHER ITEMS OF INTEREST

VINTAGE HARDWARE LIST. Published approximately every three months. Contains for sale: vintage domestic radios, communications receivers, televisions, audio equipment, valves, vintage components, Government surplus. Send two first-class stamps.

TELEVISION AND WIRELESS SERVICE SHEETS AND MANUALS

Thousands in stock from 1930s to 1960s. SAE with requirements or telephone for a quote..

VINTAGE VALVES. A listing of new and unused valves of all types for sale, 1927-75. SAE for valve list or state your requirements.

HIGH VOLTAGE ELECTROLYTIC CAPACITORS. Hunts Capacitors, can type.

32 + 32mfd at 350V. £3.75 each including post, two for £7 post-free.

40mfd + 30mfd + 20mfd at 275V, can type. £3.75 each including post, two for £7 post-free.

THE VINTAGE CINE LISTING. Published regularly, containing for sale: vintage films, vintage projectors, films, books, cine accessories and collectible cine items. Three first-class stamps for current listing or £2.25 for next four.

Access and Barclaycard taken. Telephone and fax orders accepted.

**Dept. F, CHEVET SUPPLIES Ltd,
157 DICKSON ROAD,
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ACCESS

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**THE COLLECTOR'S GUIDE
TO VINTAGE FILM**

Published by the Vintage Film Circle
(founded 1956). An invaluable forum for all
serious collectors of vintage film, projectors,
ephemera and related items. **FLICKERS** is
published three times a year in March, July and
November. Classified ads are free to members.

Contact:
**Alex Woolliams,
11 Norton Road, Knowle,
Bristol BS4 2EZ,
United Kingdom
Tel: +44-272-721973**

Correction: Telephone number is now 0117-972 1973.

The 1995/96 edition of the

SOUND AND VISION *HOBBY AND* *HERITAGE* YEARBOOK

is out now!

Have you got **your** copy? It's available now at just £3.50 post-paid and the new edition is enriched with additional subjects including Audio-Visual Experiences, Codes & Ciphers, Intelligence Gathering, Nostalgia Trips, Specialist Video Tapes, State Secrets and Transistor Radios.

All your favourites from the first edition are still there, including **Amateur Radio, Amusement Machines, Astronomy, Avionics, Calculators, Cameras, CB Radio, Cinema architecture and preservation, Classic Film, Computers (Historic Computers, Early Home and Personal Computers), Cult Film, Cult TV, DX TV, Fan Clubs, Film Collecting, Film Nostalgia, Film & TV Music, Gramophones, Ham Radio, Hifi of the Past, Home Cine, Jukeboxes, Magic Lanterns, Mechanical Music, Medical Electrical Apparatus, Military Radio, Morse Code, Musical Boxes, Offshore and Pirate Radio, Phone Cards, Photography, Radar, Radio and Video Astronomy, Radio Nostalgia, Satellite Observation, Satellite TV and Radio, Scanners, Short Wave Listening, Tape Recorders, Telefantasy, Telegraph Instruments, Telephones and Telephone Exchanges, TV-related collectibles, Weather Satellites, Wire Recorders, Vintage Television, Vintage Wireless, X-Ray Apparatus and more.**

We're already working on next year's Yearbook so now's the time to send in data and advertisements. At the same time, if you are an auction house, club, dealer, museum, show promoter or specialist publication or supplier we'll be delighted to offer you **FREE PUBLICITY FOR YOUR SOCIETY, BUSINESS OR ORGANISATION!!!** There's no catch: lineage entries are free and there's no obligation to take paid advertising in the guide (we will try and persuade you but there's no obligation...). Ask for our information pack if interested. Tell us too if you'd like to sell the book (usual terms).

All enquiries to Jonathan Hill at the Sunrise Press, 2-4 Brook Street, Bampton, Devon, EX16 9LY (tel: 01398-331532).

TREASURES IN TRANSITION

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to 'prune' out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating 'stale' material.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1997.

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to *sell* amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

PLUGS NEEDED

If you are selling any electrical appliance after 1st February 1995 without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug.

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items 'of doubtful origin' and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production

of their converter. Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine – see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Here is a brief list of suppliers; you can have a much extended two-page list by asking for FAQ SHEET 3 and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention Billington Export (01403-784961, £50 minimum order), Colomor Ltd (0181-743 0899), Kenzen (0121-446 4346), Wilson Valves (01484-654650, 420774), Sound Systems of Suffolk (01473-721493) and PM Components (01474-560521). A good non-commercial supplier of hard-to-find types is Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of AQL Technology (01252-341711) The Semiconductor Archives (0181-691 7908), Vectis Components Ltd. (01705-669885) and Universal Semiconductor Devices Ltd. (01494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try Antique Radio Supply, (phone 00 1-602-820 5411 , fax 00 1-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

SERVICE DATA. The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

Mr Bentley, 27 DeVere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets.

Alton Bowman, 4172 East Avenue, Canadagua, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc equipment 1920-1970.

Mauritron Technical Services, 47a High Street, Chinnor, Oxon., OX9 4DJ (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, Seven Ash Cottage, Seven Ash, Combe Martin, Devon, EX34 0PA (01271-882665). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

Technical Information Services, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Aliver Bernard Mothersill has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!
4. Put yourself in the position of the reader. Is all the information included?

NOTE: Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen and knowledgeable enthusiast.

A PLEA! When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It does happen, so please be kind enough to date your ad.

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [*Attributed to John Ruskin, 1819-1900.*]

STANDARDS CONVERSION: Available now, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 01689-857086 or through the Vintage Wireless Museum in London..

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of 405 Alive. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, ELAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 0181 890 7633.

AVAILABLE AGAIN: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff – ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greygate, only in multiples of 12 tubes. Send your order to Greygate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0116-287 7777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available under the name Baykobrite from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 01427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 01797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of valves. Most TV types available at £1 each. Send wants list and SAE for a quotation. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG (0121-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

OFFICIAL BINDERS FOR 405 ALIVE

Tony Clayden supplies of A5-format Easibinders for filing your copies of this magazine (or any other similar sized publication!). Unlike most binders of this kind, which have a magazine title gold-blocked on them, Tony's ones do not; instead they have a clear pocket where you can insert a paper label, making them much more useful. Buy loads and bind all kinds of other magazines too! A binder holds up to 12 magazines and there are two

colours, dark green and brown, and the price is just £4.95 plus £1 post and packing. Include a sticky label with your name and address, but no stamps; postage is paid. Cheques made out to A.M. Clayden please: he lives at 64 Exeter Road, London, N14 5JS. Ring first on 0181-361 8881 to check supplies are in stock.

VALVE SALE: New boxed valves by Mullard, Mazda, Brimar, etc. All types £1 each, 10 per cent discount for orders 10-plus, 25 per cent discount for 50-plus. Quantities of each type vary from 1 to 75.

6BW7, 6CD69, 6F1, 6F12, 6F15, 6F23, 6F25, 6F26, 6F28, 6F29, 6F30, 6L18, 6/30L2, 12AH8, 12AT6, 12BA6, 12BE6, 19AQ5, 20L1, 20P3, 20P4, 20P5, 30C1, 30C15, 30C17, 30F5, 30FL1, 30FL2, 30FL12, 30L1, 30L15, 30L17, 30P12, 30P16, 30P18, 30PL1, 30PL13, 30PL15.

DY86/7, DY802, EB91, EBF87, EC90, ECC81, ECC82, ECC84, ECC85, ECF86, ECH81, ECL80, ECL82, ECL83, EF42, EF80, EF85, EF91, EF95, EH90, EL86, EL95, EY51, EY83, EY86/7, HK90, PABC80, PC86, PC88, PC97, PC900, PCC84, PCC85, PCC89, PCC189, PCF80, PCF82, PCF84, PCF86, PCF200, PCF801, PCF802, PCF805, PCF806, PCF808, PCL82, PCL83, PCL84, PCL86, PCL88, PFL200, PL36, PL81, PL82, PL83, PL84, PL508, PY33, PY81, PY82, PY83, PY88, PY800, PD500. R.M. Webb, 78 Station Road, Rolleston, BURTON-ON-TRENT, DE13 9AB. Tel: 0183-814582. (T).

FOR SALE: Photographs on approval, TV vehicles, GPO, other commercials. SAE with enquiries. Blunden, 8 St Andrew's Road, Basingstoke, Hants., RG22 6PS (NS).

FOR SALE: 'gold dust' type radio and TV spares (Radiospares transformers, capacitors, valveholders, pots, styli, carbon and wirewound resistors). Tons of service charts, magazines and books. Round and rectangular picture tubes. About 1,000 valves, both 50s/60s types and some 60 years old. Various TVs, radios, test instruments. Send SAE and 25p stamp for list or ring/write with enquiry. Jack Rudrum, 2 Princes Road, Eastbourne, Sussex, BN23 6HG (01323-729440) (NS).

FOR SALE: Ekco TMB272 9" portable TV, circa 1956. Two magnifiers. Please phone Des Griffey on Luton 01582-582144.

FOR SALE (subject to being unsold): THE TELEVISION ANNUAL (Odhams) for the years 1953-1961. All in very good plus condition with very good dust wrappers (rare in this condition, 1961 is very scarce in any case). £7.50 each or £55 for all eight, postage extra. William Wilson, 3a Derwentwater Terrace, Leeds, LS6 3JL (NS)

FOR SALE: HISTORIC AUDIO EQUIPMENT. (1) EMI TAPE REPLAY '1/2" mono, 7 1/2"/sec. With self powered (240V) frequency correcting pre-amplifier, in veneered wood case, with service manual, circa 1957. With 7" spools of tape. (2) TAPE HEADS EMI, record / replay I erase, (professional). Box 8 heads, stereo/ mono. (3) TAPE DEMAGNETIZER Lee Raser professional model by Leivers - Rich. Spools up to 7". Supply 240V. (4)

GARRARD 301 STROBE TURNTABLE, circa 1965. Mounted in veneered, presentable wood cabinet with adjustable feet. With SME MK II 9" arm; cartridge Shure 75 HE. With handbook. (5) LOUDSPEAKERS - TRICOLUMN DESIGN by Rex Baldock. Two with special Elac 15 ohm speakers! a) Prototype - not covered. b) Finished model. These preceded the Paraline. Full information available, 1959 - 1962. (6) LOUDSPEAKER - THE KELLY RIBBON MK II. 15 ohms. HF only, 2.5kHz to 25kHz! Includes, cross over network 2.5kHz. With separate acoustic lens. Made by Decca Special Products. Boxed, only used for tests; 1964, details available. (7) AMPLIFIER - LEAK TL/12 MONO. Circa 1960. With control unit "Varislope III" (8) TUNER - FM LEAK TROUGHLINE II SELF POWERED. The above with handbooks. (9) TUNER - FM BAND II. Prototype 88-108MHz. 4 -Preset switch channels. Performance still acceptable. Requires separate mains power supply- Information available. (10) INSTRUMENT - MILLIVOLTMETER TYPE VM78. FSD ranges 1mV to 300V. Frequency range 1Hz to 1 MHz. Made by Advance I Gould Electronics. Using Germanium Transistors. Only circuit available. Clean and performance still very acceptable. All these items at very moderate prices. Peter Pitts, Westmoors, Trezelah, Gulval, Penzance, Cornwall, TR20 8XD (NS).

FOR SALE: Books: ELECTRONIC COUNTING: CIRCUITS, TECHNIQUES, DEVICES (Mullard, 1967). Well used copy, £3 post-paid. Instructionals for old sets: KB television model TV 15 (Herald), GEC model 2015 13" portable. These two are free to the first person to send an A4 size SAE for each, but there is only one copy of each so don't blame me if they have gone when you write. I'd prefer these to go to people who actually have the set in question. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. First come, first served so please enclose SAE for return of cheque if unlucky. If you are first, your SAE will be returned of course!

FOR SALE: Various 405-line and dual-standard TVs. Television valves, numerous types new and boxed, £1 each. Pre-war wireless service literature, any offers? Manufacturers' service sheets for TVs and transistor radios, £1 each. Pat Hildred, Leeds 0113-240 2841.

FOR SALE: Yearbooks ITV 1969. £6; ITV 1971. £5; ITV 1972. £5; ITV 1982. £3. BBC HANDBOOK 1944 £7; BBC HANDBOOK 1966 £5. Collect these now whilst they're still cheap!

Television Behind The Scenes. 1948 John K. Newnham. Illus. £5. WORLD RADIO AND TV HANDBOOK. 1973. 1975. £5 each. RADIO AND TV SERVICING. Vol 3. Molloy/Poole. Eleven makes of b/w sets featured. Circuits/how to repair etc. Circa 1950. £3. THE TELLY BOOK. Chris Kelly. OUP 1986. Superior illustrated large format book on how tv works. £3. DR WHO ANNUAL. No 1. 1965. Slight water staining on cover. £3. BLUE PETER ANNUAL No 5, 1968. ITV ANNUAL 1963. Edited by Huw Thomas. Large format book with lots of photos and articles about FIREBALL XL5, THANK YOUR LUCKY STARS, ITN, POLICE FIVE, PAINTING CLUB (oh yes!). Cover slightly tatty and missing spine paper o/w okay. £5. All books in VGC or better. Post £1 per book.

Contact Dicky Howett, Phone 01245 441811. 23, Micawber Way, Chelmsford, Essex CM1 4UG.

FOR SALE: Philips 663A/4004 console radio/TV, circa 1946-51, tall cabinet, doors over round tube. Externally not brilliant but all appears to be there. Offers? Mr Coombes (NS), 01403-273838.

FOR SALE: Various tripods from £50 to £200; Amiga A1500 computer with multisync colour monitor, lots of software, Dpaint etc.; handbooks etc, good basic animation machine with video output £400; Citizen colour 24 pin matrix printer, handbooks £100; Barco 20" colour studio monitors, with handbooks and some spares, new, RGB and composite inputs £100. Harris Frame-store and Synchroniser, broadcast standard, gives even the crappiest VHS signal rock-solid syncs, 19" rack mount, handbooks, unbelievably expensive when new, now £400; Sony production outfit comprising Trinicon colour camera, b+w camera for titling, 2-channel video mixer and Beta portable recorder, quite old but produces good composite video and you can throw the recorder away at this price, £250 the lot; Sony M8E 8mm camcorder, batteries, charger, works

well £150 the lot; and last but not least - complete Quantel Classic Paintbox 7001, broadcast quality video paint and title system, RGB output, graphics tablet, monitor, twin hard drive, latest version software, handbooks, etc. etc. full details on request; complete £5250 (installation, training and technical support are available in addition, if required). All prices plus VAT and carriage. There are no doubt some things I have forgotten to list and if I don't have it, I may know someone who has one for sale so don't hesitate to call. All equipment is second-hand and in working condition. Viewing is strictly by appointment, please ring first. Andrew Alden (T), Huddersfield 01484-605936.

FOR SALE: I've not had very much in the way of vintage TV material on 16mm lately but I can currently offer a black & white print of an episode in the 1970s Thames TV series DOCTOR AT LARGE, starring Barry Evans, George Layton, Richard O'Sullivan and Angela Douglas. This one is called THINGS THAT GO MUMP IN THE NIGHT written by Graham Chapman and Bernard Mc.Kenna. Excellent condition. 1200ft. spool. £30, plus £3.50 P&P. Also on offer is a 1959 episode in the American THE DETECTIVES series, in which Robert Taylor plays Captain Matt Holbrook, the cop who always gets his man! This story is entitled THE BODYGUARDS. A small-timer employs clever tactics to bring revenge for his daughter's death on the head of a notorious gangster. But there's a price to be paid. Good suspense story. Very good condition. 1200ft. spool. £35, plus £3.50 P&P. (Only £5.50 total P&P if you take both films together). 16mm mute positive film relating to Apollo 2 moon landing. Shots of inside space capsule and surface of moon. Some very indistinct but no doubt historic. Approx. 16 minutes on 800-ft spool and excellent condition. Assumed to be BBC2 but no markings. Offers invited.

Simple 16mm C-mount lens, manual iris ring, ideal for surveillance camera, £10 plus post and packing. Books: World DX Guide, 1st edition 1978, 208

pages, excellent condition. World Radio TV Handbook, 34th edition 1980. 584 pages, excellent condition. Reasonable offers invited on both titles. Brian Hemingway, 9 Hitherwood, Cranleigh, Surrey, GU6 8BN (01483-272331).

FOR SALE: 7" CRT for pre-war HMV set, believed unused. £100 or nearest offer. Paul Dallosso, Kenley, Surrey (0181-660 4400)(NS).

FOR SALE: 5,000 TV valves of all ages, new in boxes. Suggest cash price around £25 but would prefer to swap for pre-war radio, any military radio bits, what have you? Graham Richardson, Holbeach, Lincs. (01406-426007) (NS).

FOR SALE: Sony C5 Betamax VCR complete in original packing but has fault; Sony model 20 front-loader Betamax VCR (works well, with instruction book). Labgear standalone teletext converter, spare PCB, looks complete but not tested. Ring up with a modest offer and help me make some room here. Alan Carter, Croydon (0181-688 7344).

FOR SALE: Brand-new old stock monochrome tubes 9" to 14" size, nearly all with original guarantee cards. Details: Leslie Hine, 01229-582557 or 584458.

FOR SALE: Perdio Portorama Mk 2 rare dual-standard 405/625 transistor portable, very clean. Original instructions, aerials, DC power lead, £75. Gordon Sharpley, Manchester (0161-748 8031).

FOR SALE: Pye TV from the 1950s, in walnut console with doors. Eileen Stern (0181-397 3910). Vendor is somewhat deaf and elderly, in the Kingston, Surrey area. To be approached with understanding and tact! (NS)

FOR SALE: Pye BV21RG single-channel TV combined with radio and gramophone, circa 1949/50, Sutton Coldfield model. Very clean looked after by old lady now deceased. Mr Dunford, Worcs. (01584-881341). (NS).

FOR SALE: Old but viable Sony U-Matic equipment, cheap. VP-1210 player, VO-2631 recorder, VO-3800 portable recorder (with charger, two batteries, JVC-type camera cable). Electro-Craft VM-FX colour video mixer and effects generator with PAL coder, genlock, caption colouriser. Plus loads of cables and plugs. Offers? Terry Glenn (NS), Bromley, Kent. 0181-464 2311.

FOR SALE: I've got an excellent 1949 Emerson model 600 7-inch B/W portable TV that I will sell for \$100 + UPS within USA. It is complete and covered in original tan leatherette. It may need some electrical repair since it has not been used for many years, but all of the electronics are there and in excellent shape. Contact sphipp@cctr.umkc.edu if interested... Thanks, Stephen.

FOR SALE: Bush TV32 and GEC BT2147 bakelite sets, both in very good condition. Phone for price. Gordon McMaster, Stirling 01786-445228 or 01786-462438.

FOR SALE: Cossor model 921 television of 1949, vgc apart from a few scratches. Martin Southwell, 8 Whiteway Mews, St George, Bristol, BS5 7RT (0117-960 6775) (NS).

FOR SALE: *Lots of tasty TVs!*

Philips 1238U 12" console of 1952, working. KB 12" console, 1953. GEC 12" table set, 1952. GEC 17" consolette (tambour doors). Marconi 10" console 1950. Ferguson 12" console, 1956. Two Ferguson 12" table sets, 1950. Murphy 15" table set V210, 1953. Cossor 17" table set, 1957, working. Philips 492U 12" table set, 1949. Philips 14" table top, 1955. Ultra 17" transportable, 1960. Ferguson 17" on legs, 1963, working. Pye rental model 21", 1961, working. Murphy 849C 17" consolette, 1964, working. Ferguson Golden Glide 17", 1960. Ekco 14" table model (white louvred grille), 1957. Bush TUG24 12" console, 1952. Bush TV95, 1959, working. Ferguson 17" table set, wrap-round cabinet, 1960. Stella ('Stella 70' type) 19", 1967. There may be others also. Please ring and enquire. Pat, 0113-240 2841.

FOR SALE: Newnes Radio & TV Servicing manuals. Volume 1 to 1972, 22 volumes (missing 2). Offers around £65. Michael Usher, Bedford 01234-354767.

ATTENTION 1/2" VIDEO ENTHUSIASTS! A chance to buy NEW, UNUSED low density video tape. Sony V31 type on 7" spools, ideally suited to CV-2000 machines. Tested and working, unopened box of six tapes for £15 plus post & packing. Also V30H but on 5" spools for portable machines. Box of 12 for £20, absolutely brand new condition. Pat Hildred, Leeds 0113-240 2841.

OFFERED: JVC GSZ-3 colour camera and VHS-C format recorder. Camera works fine, recorder does not (logic fault, shops can't repair it). Someone can doubtless fix it and the camera works beautifully anyway. Cash offers invited but would prefer to swap for disk cutting or other unusual sound recording equipment. Old professional sound recording equipment and books wanted. John Gomer G8UNZ, 55 Hythe Hill, Colchester, Essex, CO1 2NH. (NS).

OFFERED: Help with documentation. Some 41.5MHz crystals at £6 plus postage, two for £10 (incl. p&p). **WANTED:** Pre-war TV, any make. 12" Emitron CRT. Cabinet, back and knobs for Ekco TA201A. Can anyone help with pre-war Philips TV data? All information is more than welcome! Also requested for historic study: all Philips TV information from 1945-1950. Jac Janssen, Hoge Ham 117d, NL-5104 JD Dongen, The Netherlands. Tel: (office hours) 00 31 13-624362; (evenings) 00 31 1623-18158; fax (office) 00 31 13-624664.

WANTED: Sony 8-301W television and any of the Marconiphone combined TV-radios. Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD. Tel/fax 0273-410749.

WANTED: Handbooks for EMI 203 camera. Cash offered. Dicky Howett, 0245-441811.

WANTED: Early recordings of London's Capital Radio, especially opening hour, first commercial broadcast, etc. Lots of radio recording swaps. David Laine, Flat 2, 33 Beckett Road, Doncaster, Yorks., DN2 4AD. 01302-321066.

WANTED: Keracolor TV set, any colour but case must be in good condition. Distance no problem for collection. Gordon Mc Master, 01786-445228 (evenings).

WANTED: Console radios, TVs, combined radio/TV and radiograms of the 40s and 50s. Brian Middler, Weybridge (01932-859027).

WANTED: Any documentation on French television before 1956. Hi-Fi annuals and yearbooks of the 1950s and 1960s. Any radio/TV plastic knobs with flat *copper* (not brass) metal discs in the middle. I have just acquired a nice piece of Pye valve hi-fi which uses this kind of knob but over the years several of these discs have dropped off and been lost (aaaaahh!). These discs are in three sizes, ranging from just over 1/2" to just under 1" and I need one of each. Do you recall anything of this kind in your junk box? I'm also collecting studio type microphones, 1930s-1960s and documentation on same (e.g. BBC technical training sheets – I do have the Wireless World hardback). Anything considered! Also interested in buying any books on CP/M operating system, the Osborne portable computer, commercial CP/M programs. Andy Emmerson, 01604-844130.

WANTED: Console radios, TVs, combined radio/TVs and radiograms of the 1940s and 50s. Brian Middler, Weybridge 01932-859027.

WANTED: HMV 904/905 television cabinet, almost any condition: woodworm, veneer missing, etc. Your price paid or swaps. Robin Howells Please leave message with Clive on 01384-872744.

WANTED: Any video capable of playback direct onto 405-line TV set, does not have to be working. Also 405 camera and nay 405-line TV set, especially a single channel set. VHS copies of *This is the BBC*, all parts of *The Lime Grove Story*, Colour Film with. *Early One Morning*, *The Fools on the Hill*; *Window on the World* (European and UK television history), *Secret Life of the Telephone*, *Wogan* (24.7.91); *Antiques Roadshow at AP*; *Closedown of 405 on BBC and ITV*; *first colour demonstration*; *The Queen opens Subscriber Trunk Dialling* – costs refunded. Any 405-line equipment, Band III converter, 405-line sets, early video recorders and any related items. Contact Peter on 01206-867237.

WANTED: Sony CV-2100, CV-2000 VTR. Any condition, for use or just for spares. Also any portable half-inch video machine and any colour half-inch machines eagerly sought after. Pat Hildred, Leeds 0113-240 2841.

WANTED: Any projection receiver. C.J. Guy, 117 Woodthorpe Avenue, Boston, Lincs., PE21 0LY (or ring 01205-352664 during working hours).

WANTED: Original service manual for a Scopex 1 4D-1 0V 'scope. Murphy V689, V683, V789 or V783 mono TV + FM radio (circa 1962). Heathkit MM1 U multi meter (or just the meter movement). Stand and CRT mask (brown) for Decca CTV25. LOPT for Bush TV113, TV115 or TV118. Final IF transformer can for Murphy U502 radio. Teak stand for 22" Tandberg CTV1. Dave Hazell (01793-765390).

WANTED: Bush TUG34/A console television. I would even accept a complete cabinet-only if in good condition. Also a Bush stereo radiogram model SRG 132 or up to SRG 146 (circa 1968). Ring Colin 01903-764184.

WANTED: Bound or single copies of *Television* (the journal of the Television Society) between March 1930 and December 1936 (please state your price). Other books, ephemera, catalogues, etc. pertaining to television from the 1920s and 1930s required. EARLY TECHNOLOGY, 84 West Bow, Edinburgh, EH1 2HH (0131-226 1132, fax 0131-665 2839) (T).

WANTED: cabinet and circuit for Ekco TSC902 (see *Setmakers* page 252) or any information such as dimensions and photos to repair the remains of my cabinet. Also any episode of *Juke Box Jury* on VHS. All costs reimbursed. Norman Newbould, 01353-740168.

WANTED: Picture tube 17", type C17-BM or equivalent. Alternatively, where could I get one re-gunned? Will be pleased to hear from anyone with information. Charlie Bird 01353-661227.

WANTED: the following issues of *Practical Television* magazine to complete my collection. March, November, December 1955. March, April 1956. September 1961. October 1967. November, December 1968. January, March 1969. February, December 1971. Any issues before July 1954. Also needed: any service information on a Murphy Radio Ltd type II pattern generator, type A power supply and 41.5Mc/s audio generator. Line output transformer for the Bush TV161 chassis. Terry Hayes, Killuragh, Cappamore, County Limerick, Ireland (00 353 61-381571.)

ASSISTANCE WANTED: I am looking for someone to repair my Bush TV22, which has worked very well until recently. D.J. Smith (Leics.) 01455-230553.

ASSISTANCE WANTED: Looking for information on the Colvern 'Dual Range Short Wave Coil'. This was a component used in some pre-war

radios, baseboard mounting, about 2 1/2" tall on a rectangular base with rounded corners. Visually it was similar to the Aerial/HF Coil made by Colvern. Do you have one to dispose of or can you supply technical details so I can wind one? All help appreciated, Ed Dinning, 01207-70122 weekends only or 01604-720954 during office hours Monday to Thursday.

DATA WANTED: Can anyone lend circuits, manuals or any other info on the following please? Cossor TV Alignment/Pattern Generator 1320; Airmec Wave Analyser 853. Please phone Jeremy Jago, Nottingham on 0115-962 1453.

TOP OP THE POPS. I am currently researching the history of the long-running BBCtv show. I would like to hear from anyone with mementoes, tickets and information to missing programmes and technicians' tapes. Keith Badman, 35 Knolton Way, Wexham Estate, Slough, Bucks., SL2 5TD.

DUAL STANDARD B&W TV SETS WANTED. Anything interesting considered, but examples badged Alba, Baird, Decca, CEC, Defiant would be nice. Also rental models. I have several wooden cabinet untested 1950s TVs for spares or repair. Nominal prices or swap for 60s sets. Steve James 0115-923 3179 or write 354 :Loughborough Road, West Bridgford, Nottingham, NG2 7FD.

HELP! Has anyone got spare belts and tape heads for a Shibaden SV-700 video tape recorder? If so, please give me a ring. Edward Nowill, 0181-874 0069.

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading *Transponder*, the definitive subscription newsletter. For details ring 01270-580099 or send SAE to *Transponder*, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

FILM TO VIDEO CONVERSION for standard 8, super 8, 9.5 and 16mm. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Transatlantic Video Copyshop, 11 Castle Road, Bournemouth, BH9 1PH. Tel: 01202-527559.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 0171-928 3535 (switchboard) or 0171-401 2636 (recorded information line).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. Never mind about the first two, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 01274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, 42 Bridge Street Row, Chester. Tel: 01244-348468 daytime or 661062 evenings.

TEST CARD & IDENT VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV Idents" covering East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. Further expanded edition, now includes several USA idents as well as test cards from Slovakia, Ukraine, Angola, Armenia, Bulgaria and Cyprus. In all there are well over 100 test cards, station idents, news programmes and start-of-day recordings, lasting over an hour.

And now... Idents Tapes 1 and 2. Literally hundreds of vintage and recent TV test cards, captions, idents etc. from Britain, Ireland and the rest of the world. Two E-180s crammed full!

All titles cost £9.99 per tape, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

FILM TO VIDEO TRANSFER (TELECINE): At last - an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS, far cheaper than commercial firms. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 01604- 844130.

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication – after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

Mullard 26" shadowmask colour tube A66-120X as used on Philips G8 sets, etc. As new. Sundor dual-gauge 16mm + 35mm sound follower type OMA3. Graham Dawson (NS), Weybridge 01932-222316.

Philips G6 26" colour set, stereo sound, nice wood case with magazine rack below. Must go soon. Mrs Mills (NS), Dudley, West Midlands. Ring Sedgley 885112.

Philips first-generation 26" dual-standard colour TV, effects of deceased so donation to widow would be welcome. Brian Kyle (NS), Workington 01900-604858 daytime.

I have an old Pye TV set, model PTV (Portable TV). It dates from 1954, is portable (at the risk of a double hernia) being a neat metal monitor-style box with handle. Last time I tried it (many years ago) it worked, albeit with a low-emission tube. I've never seen anything else like it from that era.

It is sitting in my parents house in N. Ireland gathering dust and getting in their way, but I am reluctant to junk it. Do you know of any museums or clubs in N.I. that might be interested in it? Its a bit heavy to ship far, unless the museum wanted to pay for that itself. Cheers, Steve McKinty, Sun Microsystems ICNC, 38240 Meylan, France.

Email: smckinty@france.sun.com (or write to the editor and he'll pass your message on).

Practical Television issues from 1950s/60s, old CRTs and small scope tubes. Donation to Vintage Wireless Museum funds appreciated. Dave Adams, West Wickham, Kent (0181-776 1531).

Ferranti 14" T4 set stored since 1965, very clean but missing two knobs. Glass implosion shield over screen so must be quite old. Donation appreciated. Mrs Perry (NS), Teddington Middx. (0181-977 4795).

Vidor 405-line table TV, free to caller. Phone 01932-564483 (Surrey).

HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

We want to hear from YOU! This is your magazine, so please send in your letters, notes and articles; don't be bashful, other people will be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 01604-844130. Thanks. You can now also fax your letters, ads and articles on 01604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, apart from 1/2/3/4 combined edition (£5 post-paid).

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one send one first class stamp and a SAE.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy – now you can't wait to receive your own copy four times a year. Send a cheque for £16 (inland), Eurocheque for £18 (abroad) made out to Andrew Emmerson or \$30 cash (world air mail), which will pay for a year's subscription (four issues). There is a 5 per cent surcharge for credit card transactions. Our address is 71 Falcutt Way, Northampton, NN2 8PH.

EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood, Hants., BH24 2NW.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton GOANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB, Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

SAVERS OF TELEVISION AND RADIO SHOWS (S.T.A.R.S.), 96 Meadvale Road, Ealing, London, W5 1NR.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): Geoff Arnold, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): Chas. E. Miller, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): Membership secretary: Roger Bickerton, 3 Park Edge, Harrogate, HG2 8JU.

VINTAGE LIGHT MUSIC SOCIETY: Stuart Upton, 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

IN TUNE INTERNATIONAL (music of the years 1935-1960): Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harrold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, theoretically in January, April, July and October.

Why not write? We enjoy reading your letters and receiving articles and photographs for publication: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. If you are expecting a reply you must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

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